TOP OF THE BILL!

The Darlin' and the Stalin of the Industry!

Kinematograph Weekly, 4/3/43.

Kinematograph Weekly

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WAR TIME RALLY TO C.E.A. MEMBERSHIP

Year of Unprecedented Activity Reported

BIG CHARITY EFFORTS

A YEAR of great activity in which contracts with Government departments figure largely is reported upon in the C.E.A. Annual Report just published.

Notwithstanding the difficulties of the year, the membership of the Association has increased by 126—from 4,271 to 4,397. Two new branches, North Lincolnshire and Northern Ireland, have been formed.

Dissatisfaction is expressed at the Quota situation concerning which, it is revealed, discussion continues with the Board of Trade, to whose "sympathetic assistance" tribute is paid.

Co-operation with various Ministries in screening official films, affording facilities for presentation of training films, a record collection for the R.A.F. Benevolent Fund and efforts for other charities figure among the achievements.

Due to the paper shortage the annual report of the Cinematograph Exhibitors' Association is this year of very modest proportions. Problems which have arisen during the year, which would in earlier years have occupied much greater space, have been compressed into very small compass.

That the past year has been a very busy one is to be noted from the many headings in the report.

A Just Patron

On the matter of reservation and deferments of staff the report pays tribute to the invaluable assistance rendered by the Board of Trade in the advice it has tendered to the Ministry of Labour as to the limits of staff necessary to keep kinemas open.

The Board of Trade has played the part of a fair and just patron, which in turn has enabled exhibitors to play their part in the maintenance of public morale to an ever-increasing patronage.

Quota Dissatisfaction

The shortage of British films needed to satisfy quota requirements is touched upon with a recognition of the reduction by the Board of Trade of exhibitors' quota

Continued on page 31

WARNERS BUILD FILM RESERVE

Milder on Changing Trade Practices

WHILE production in America continues at the highest peak war time restrictions on man-power and materials will allow, the main objective is not immediate release, but the establishment of a strong reserve of pictures against any future emergency.

Producers regard this as the soundest form of insurance the Industry could have, reported Max Milder, Warner chief, on his return from the U.S.A. last Monday. Discussions with Jack L. Warner in Hollywood, and New York conferences with distribution and theatre executives revealed current Trade trends and possible effects throughout the world.

"From the moment America entered the war the whole Industry realised reduction of product was inevitable, just as large-scale theatre construction and other phases of expansion must be suspended," Mr. Milder stated.

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U.S. RAW STOCK

Further Cuts Unlikely

Harold Hopper, head of the United States War Production Board Films, has reassured the Industry on the raw stock position, states the KINE. New York correspondent.

As a result of the expansion of the manufacturers' activities which has increased output by 200,000,000 ft. annually, he sees no further cut imposed unless something unforeseen occurs.

REQUISITIONED KINEMAS AND COMPENSATION

Solicitor's Report

IN his report on the C.E.A. Legal Department, Norman Hart, the Association solicitor, deals with the compensation which may be demanded where a kinema is requisitioned by a Government Department.

"As regards compensation for requisitioning of a kinema, the compensation payable is a sum equal to the cost of making good any damage to the land, which may have occurred during the period for which possession thereof is so retained (except in so far as the damage has been made good during that period by a person acting on behalf of His Majesty), no account being taken of fair wear and tear or damage caused by war operations, and a sum equal to the rent which might reasonably be expected to be payable by a tenant in occupation of the land during the period for which possession of the land is retained in the exercise of emergency powers, under a lease granted immediately before the beginning of that period, whereby the tenant undertook to pay all usual tenant's rates and taxes and to bear the cost of the repairs and insurance and the other expenses,

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DENMAN ST. TRUST, LTD.

Reduction of Theatre Holdings

As no shareholders were present at the 16th annual general meeting of the Denman Street Trust Company on Tuesday Eric V. Butler-Henderson, the chairman, did not read his speech and the business of the meeting was concluded in about three minutes.

In the statement that he should have made, shareholders were informed that the policy of gradually reducing the holdings in the kinema and theatre industries has been continued during the year.

"Our present holdings in these industries," the statement continues, "now consist almost entirely of Moss Empires' ordinary shares and G.-B. 5½ per cent. preference shares, the present market value of these securities being about £475,000."

The balance of the company's £1,146,500 of securities is widely spread.

The business of Arthur Lee, whose death in the "Clipper" crash was announced last week, is being administered by Oscar Hanson, Canadian Associate, and M. A. Schlesinger.

Col. Darryl Zanuck sets a plan with John Grierson, head of Canadian Film Board, for joint U.S.—Dominion use of military training films.

Final Stages of Stock Negotiations

RENTER-EXHIBITOR CONSULTATIONS

EXPECTATIONS that final conclusions reached by the Industry on the raw-stock economy proposals would be submitted to the Board of Trade on Tuesday were disappointed.

It has been announced from C.E.A. headquarters that the Board had been asked to postpone the meeting until further consultations between exhibitors and renters had taken place.

During the past week the situation arising from the threatened cut in film stock has engaged the attention of all sections of the Trade, joint meetings of exhibitors and newsreel interests and exhibitors and renters occupying nearly the whole of Thursday last.

Economies in newsreel use by a fuller use of copies and by abbreviating the length were discussed, and it was hoped, if the plan suggested proved practicable, to save something like 40,000,000 ft., leaving a balance to be cut out of 50,000,000 ft.

At the exhibitor-renter meeting the plan of rearranging the North and South London releases so as to diminish the number of copies printed was discussed. If sufficient saving on prints by this means could be achieved it was hoped to avoid the 12½ per cent. cut in running time which the Board of Trade was stated to envisage.

Renters agreed at that meeting to obtain figures of copies and footage used from their statistical departments, and a further meeting was provisionally arranged for to-day.

If it's News it's on BRITISH MOVIETONE

KINEMATOGRAPH WEEKLY

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NO POACHING

MAN-POWER is in short supply, and the position inevitably gets worse every day. We hear from every quarter of the straits to which employers are reduced, and in no direction are their difficulties so sharp as in the kinemas themselves. Here, of course, the most vulnerable spot is the projection-room—the nerve-centre of the whole operational complex which attracts the public money into the box-office.

Projectionists form, then, the keystone of the entertainment edifice, and the exhibitors' efforts to maintain this line are justified by a perfectly legitimate anxiety for self-preservation. The operators themselves are in a better position than they have ever been before; thanks to the campaign of their union their conditions and wages are admitted to be commensurate with their essential value.

Communal safety demands that the aggregate number of these trained specialists should be disturbed as little as possible, and the Trade as a whole has presented this side of the case to the authorities whose urgent need for men in the Forces and the factories is recognised.

But there is a danger of rather unfortunate spirit amongst exhibitors themselves when it comes to the demands of individual kinemas. With perfect loyalty we might expect to maintain our service fairly well, but if that essential quality is not to be relied upon a certain proportion of the exhibitors may suffer great hardship.

Poaching of employees should not have to be added to our present worries; unfortunately we have reason to believe it is a very present anxiety. The exhibitors as a body are more statesmanlike than some of that body's component parts, and the few who disregard the tacit agreement not to covet their neighbour's operator may precipitate a very unhappy crisis.

Long Shots

PRESIDENT-ELECT Henry Simpson, whom I saw on Tuesday when he was up for the raw-stock deliberations, is looking forward to his year of office with an eagerness which is none the less real because of its quiet undemonstrativeness. One of his first engagements outside the Trade will be to address the National Council of Women at Carlisle on March 26 on "The Kinema in War Time." Among invited guests are the civic officers of the City.

OLD memories of oratorical occasions will be aroused by the fact that H. Victor Davis, former C.E.A. president, celebrates his 80th birthday this week. Since his hey-day, the office of president has been occupied by some excellent speakers, but all will turn back with warm appreciation of the rich voice and balanced phrases of our "silver-tongued orator" at his best.

MONDAY'S newsreels with their vivid pictures of the surrender of German troops who had hoped to march triumphantly into Stalingrad, provided one of the most bitter sequences of news pictures which the war has brought us. Not merely the dead bodies frozen stiff in all attitudes, the ruined buildings, the dejection of beaten troops, one of whom at least had thrust his presumably ill-shod feet into the pelt of an animal.

THE most telling picture was that of the captured General von Paulus, dejected, with humiliation and anxiety expressed in every gesture, a continued twitching of the right eye revealing the general's utter nervous collapse. This was the man whom the German propaganda department declared could never surrender.

FOR many weeks it has been an open secret that, if military duties permitted, Capt. John Woolf would become joint managing director of General Film Distributors with S. F. Ditcham. The news was officially released just after the KINE. had gone to press last week.

GENERAL satisfaction will be felt with the dual appointment. S. F. D. brings to the post a wealth of experience gathered over many years, while "young John," when calmer times permit, will bring youthful enthusiasm and many of the gifts which made his late father such a power in the Industry.

BARRINGTON C. GAIN, F.C.A., who becomes a director of G.F.D. is already associated with films as a director of G. and S. Films and Legeran Films, companies connected with G.F.D. He also holds a number of directorships in paper merchant companies, of three of which he is also secretary.

THE presentation of what are euphemistically termed "hygiene" subjects on the screen provides exhibitors running family houses with difficult problems. Many of them have memories of the crude melodramas of about twenty years ago in which the action was more or less an excuse for introducing a subject which is more or less taboo. In many cases the producers had no "hygiene" aim: the "Adults Only" sign outside the kinema indicated the angle of showmanship of producer and exhibitor and to attract—and delude—the prurient.

IT is to be hoped that the present campaign against venereal disease will not produce another crop of such pictures. That there is a strong feeling amongst exhibitors against introducing the subject to family audiences who have visited the kinema to be entertained instead of embarrassed, was evidenced at a recent C.E.A. General Council meeting, and this point should be kept prominently in view.

TO glance again over the past twenty years is to feel satisfaction that the standard of film subjects has been raised most remarkably: if this standard is to be maintained and even advanced the exploitation of social disease as a screen subject must be avoided.

QUITE a lot of interest has been stimulated in Tommy France's C.T.B.F. cigar competition mentioned on this page last week. Not wishing to deprive provincial friends of an opportunity, he is keeping his ten bob gift scheme open until after next week's annual meeting. T. F. is at his best when he has a stunt like the present to attend to. Not only is he indefatigable in pursuing his quest, but he adds a gaiety to the proceedings which is infectious.

MARK OSTRER'S marriage at Caxton Hall on Monday last to Mrs. Olivia Venning has stimulated his many friends to warm congratulations and good wishes. Mrs. Ostrer joined Gaumont-British when the company's organising side was evacuated to Devonshire. Mark Ostrer's first wife, Karen Peterson, the actress, died in 1940.

ANOTHER blushing honour comes to Tom O'Brien, who already has several others "thick upon him": he succeeds George Ridley, M.P., as chairman of the Workers' Film Association. It is appropriate that the General Secretary of so important a union as the N.A.T.K.E. should occupy this post, which gives the holder a close touch with the film interests of the T.U.C., the Labour Party and the Co-operative Movement.

WITH the aim of providing the Allied Services Entertainment Association with adequate funds to carry on its work of providing recreation for Service men and women on leave a Film Ball will be held at Grosve House on April 16. Hopes are tertained of making this the bigg thing since the war began, a tickets 30s. each are already sale from Keith Prowse.

ON Sunday morning last, honour of the 25th anniversa of the Red Army, Eric Ligiff loaned the Regal, Marble Arch, the presentation of a new Russ film, the proceeds from the sale programmes going to comforts cameramen on the Russian fro "Russian Guerrillas" in original Russian form was main feature, an excellent runni translation being supplied by H bert Marshall.

WHEN dubbed, the film shou be widely shown, as althou a grim subject, it has been handl by the director, Ivan Puiryev, w showmanship, and is entertain and gripping from start to fini The acting is such that even in Russian form, the story could followed with ease. At all even the packed and internatio audience received it with wa enthusiasm.

RECENTLY it was recorded these notes that A. S. Alt had been chairman of the Ed burgh Section of the C.E.A. for years. At the monthly meeting the Section last week a committ was appointed to arrange a rec nition of his 21 years' chairma ship by the presentation of so sort of testimonial. The committ arranging this, is representative the whole area of the Section.

NEWS of the Two Cities u making "White Ants" is b ginning to arrive back in t country. The unit has arriv safely in Africa, with Freeto its first port of call; it has sin moved on to Lagos where accomm dation proved the main difficul Now members are safely settl down in tents and at the mome the novelty of this outdoor style living appeals to them as a s of gigantic picnic.

FEW newsreel cameramen a better known or more expe enced than Alfred A. Tunwell; surprised me to learn he has q British Movietone News after association of 14 years. H hazardous achievements with t Navy, Army and in Lond blitzes form a fine record, and protracted inactivity in these da seems unlikely.

SEMI PARADOX! When t staff at one of our studi heard there was a scene in a p ture in which the Russian hero w going to impede the war effort taking time off from vital war wo because an English worker in t story persuades him to, th threatened to go on strike. T script was altered!

EVIDENTLY our studio patrio didn't mind what the Englis man did and it didn't occur them that they were prepared do, on a much larger scale, just t act from which they were defen ing their fictitious hero.

THE STROLLER.

Close-Ups

by SCREENCOMBER

Alice in Wardourland

THE Mad Renter was madder than usual and was sticking great, tattered and torn pieces of oil-soiled celluloid in his hair. "Look at the state those Technicolored sons of things of so-called projectionists send back my films," he roared.

"Has it been through a threshing machine?" asked Alice, innocently.

"And all this waste going on," continued the Renter, ignoring her question, "when the Board of Trade is insisting on a 25 per cent. cut in celluloid. How can you do it with a lot of blankety amateurs ruining 100 per cent. of all the film they touch?"

"Why not employ expert projectionists?" suggested Alice, brightly.

"Don't be silly, child," chided the Renter. "All the experienced operators are in the Forces—learning."

"Learning what?" asked Alice.

"To peel potatoes, of course," snapped the Renter.

Critical

EWART HODGSON
Needn't have blots on his "eschodchon,"
To have his name unfurled
In the *News of the World*.

Veteran Memories

WELL I remember the first time I dangled wee Willie Jury on my lap, and the delight of his proud parents when he gurgled out his first baby word. It wasn't "Da da" or Ma ma," but "Cam-ra."

My partner, Mr. Court, the famous pioneer—you must all remember Cecil Court—was experimenting at the time with a new colour process. It was all very crude, and no doubt laughable by modern standards.

The camera was an old soap-box (for even in those days we tried to keep our pictures clean), through which we passed strips of gaudy coloured wallpaper of the kind affected by seaside boarding-houses.

The box was tied together with pieces of tarry rope so that we might have the right atmosphere if ever we wanted to film a sea story. This research came to nothing, for Cecil was away ahead of his time because no one had yet invented the kinematoscope so we could not show the fruits of his work. "Looks like Cecil's cort," observed a wit of the period.

A Brevity

WHEN extra footage has been added to "Gone With the Wind" it is proposed to issue it as a trailer to Korda's screen version of "War and Peace."

Another Brevity

ESPERANTO is to be adopted as the official language of the British Producers' Association.

C.E.A. ANNUAL REPORT

President's Guests

The following distinguished members of the R.A.F. will be accompanying Lord Riverdale to the C.E.A. Presidential Reception at Grosvenor House next Tuesday:—

Air Marshal Guy Garrod and Mrs. Garrod, Sir Arthur Street, K.B.E., and Lady Street, Air Marshal Sir Christopher Courtney, K.C.B., and Lady Courtney, Sir Louis Greig and Lady Greig, Air Commodore J. W. Cordingley, Air Vice-Marshal Sir Charles A. H. Longcroft, K.C.B., C.M.G., D.S.O., A.F.C., and Lady Longcroft, Air Marshal Sir Bertine E. Sutton, K.B.E., C.B., D.S.O., and Lady Sutton, Sir John B. Abraham, C.B., and Lady Abraham, Lord Willoughby de Broke, M.C., A.F.C., J.P., and Lady de Broke.

All members of the Trade desirous of attending this reception should apply for tickets, price 10s., to W. R. Fuller, General Secretary, C.E.A., 127-133, Wardour Street, W.1. The number is limited and immediate application is advised.

Lord Riverdale will be expressing his appreciation of the Trade's effort for the R.A.F. Benevolent Fund at 4.30 p.m., and this part of the proceedings will occupy about half an hour. Tea will be served at 4 p.m. prompt, and dancing otherwise continues until 8 p.m.

G.F.D. Board

S. F. DITCHAM IN JOINT CONTROL

JOHN WOOLF

S. F. DITCHAM

The Board of Directors of General Film Distributors, Ltd., announce that Barrington G. Gain has been appointed a director of the company and that S. F. Ditcham has been appointed joint managing director of the Company.

The Board appointed Capt. John Woolf a joint managing director (the appointment to have been nominal until his military duties permitted otherwise), but it has not been possible to ascertain whether he can accept the position.

Manchester Watch Committee has renewed the licences for 100 kinemas and 13 theatres. Licences for Sunday performances also have been renewed subject to present conditions.

New Purchase by Odeon

HANMER CIRCUIT, LIVERPOOL, SHEDS TWO KINEMAS

TWO of the 18 kinemas in Liverpool and district in the group controlled by Philip N. Hanmer (Regent Enterprises, Ltd.) are to change hands.

One, the Plaza, Crosby, which was opened the day before war broke out, is being acquired by Odeon, and the other, the King's, Heswall, by S.M. Super Cinemas, Ltd.

Contracts for the sale of the Plaza, which seats 1,450 persons, have already been exchanged, and completion date is March 29. In the case of the King's, Heswall, an 800-seater, it is the lease which has been sold. This transaction is due to be completed on May 3.

Asked by the KINE. whether these sales indicated any change of policy in the circuit in which he is interested, Mr. Hanmer replied: "No. There is no intention to part with any of the remaining sixteen theatres. As to extending the circuit, we are always on the lookout for opportunities."

The purchase by the Odeon rather suggest the possibility of other deals in similar good-class suburban theatres.

Southan Morris circuit is strongly entrenched on Merseyside, where it has the control of about 25 theatres and kinemas.

RITZ, BIRKENHEAD

To Become Variety Theatre?

Steps are being taken to obtain permission for carrying out repair work at the bomb-damaged Ritz, Birkenhead, with a view to it being reopened as a variety theatre. Since the destruction of the famous Argyle Theatre the town has been without a "live show" theatre.

The Ritz, which is a Southan Morris theatre, operated with kine-variety entertainment.

BRITISH FILMS POPULARITY

S. W. Smith Back from U.S.

Back from the United States and Canada, S. W. Smith, chairman and managing director of British Lion Film Corporation, gave his view that the tremendous picture business being done in America at the present time and the big cut in raw stock supply were the two major features of the Trade there.

"As I see the raw stock problem," he said, "they have been cut far more than is contemplated here. There have been cuts of 40 to 42 per cent. in some instances.

"Theatre business is bounding as it did here, as people are demanding entertainment. Naturally 'In Which We Serve' is reaping the result of this.

"Naturally I am very gratified with the reception which 'In Which We Serve' has been given. It has received the highest cutie award, and opinion is that had it been shown in Los Angeles in time it would have been voted the best picture of the year.

"I have disposed of 'To-morrow We Live' and 'Alibi,' both of which are going to be put out as big pictures included in the Republic schedule and have an agreement with Republic to handle their pictures here for some years."

Asked regarding plans for British production, Mr. Smith contented himself with saying he would follow any promising trend, and, if possible, try to be one jump ahead.

Canada, which he visited, is thriving and liking British films, of which he is sending out a number.

Mr. Smith referred to the death of Arthur Lee, who, he said, saw him off with the anticipation of meeting again in London this week. Mr. Lee was, as stated in last week's KINE., killed in the Lisbon clipper crash.

HOT FROM U.S.

Special "Kine." cable from "Motion Pictur: Daily"

***NICHOLAS SCHENCK** and all other directors of Loews were re-elected at the annual meeting. The company forecasts the same profit this year as last, despite higher taxes.*

***THANOS SKOURAS**, nephew of Spyros, has been executed by the Nazis in Athens. He was a film and theatre man there.*

***ERNEST KOENIG**, official in Universal's Foreign Department, has died.*

***ARTHUR LEVY** has been given a five-year contract as President of Scophony of America.*

***THE WAR MANPOWER COMMISSION** is to investigate its agents' threats which have resulted in a severe loss of theatre employees to war industries.*

Continued from page 3

Requisitioned Kinemas

if any, necessary to maintain the land in a state to command that rent.

Reinstatement of Staff

Looking forward, Mr. Hart faces up to the problems which may arise in reinstating staff who have been called to serve with H.M. Forces. While reinstatement is demanded, the employer can offer a defence that it is not reasonably practicable.

"There certainly should be further legislation to clarify the position as to 'substitute' or 'temporary' employees, because as it is to-day if, during the course of the war, the exhibitor has employed two or three persons to fill the same vacancy, as each person became discharged from H.M. Forces he would have to be reinstated. Members should particularly bear this point in mind when engaging new staff."

Evelyn Darvel and Ivy Benson in British National's THE DUMMY TALKS (Anglo-American)

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., MARCH 4 AND WED., MARCH 10

Thursday

China Girl *(20th-Fox)*

Century Theatre. **10.30 a.m. and 2.30. p.m.**

Cast: Gene Tierney, George Montgomery, Lynn Bari, Victor McLaglen, Alan Baxter, Sig Rumann, Myron McCormick, Bobby Blake. **Director:** Henry Hathaway.

Gene Tierney and George Montgomery are teamed together for the first time in this exciting romantic adventure story of a beautiful girl defying violence and terror, and a daring American newsreel cameraman.

Against a flaming background of war, the story opens with a thrilling escape from a Jap prison by George Montgomery, who heads for Burma with the Japs on his trail because he refuses to photograph the Burma Road for them. Here he meets Gene Tierney, a Chinese girl who is doing everything she can to help his people achieve victory over the invaders. She warns Montgomery that McLaglen and his girl friend, Lynn Bari, are thought to be Jap spies.

Together, Montgomery and Gene Tierney go through thrilling—sometimes terrifying—adventures before the story's gripping climax is reached—a climax which is said to have some of the most realistic bombing scenes ever filmed.

Storm in a Teacup *(Anglo-American)*

Rialto. **10.45 a.m.**

Friday

Star Spangled Rhythm *(Paramount)*

Plaza Theatre. **2.30 p.m.**

Cast: Bing Crosby, Bob Hope, Fred MacMurray, Franchot Tone, Ray Milland, Victor Moore, Dorothy Lamour, Paulette Goddard, Vera Zorina, Mary Martin, Dick Powell, Betty Hutton, Eddie Bracken, Veronica Lake, Alan Ladd, Rochester and many other big stars, with Cecil B. De Mille, Preston Sturges, Ralph Murphy. **Director:** George Marshall.

"Star Spangled Rhythm" is Paramount's mightiest musical production and tells the story of the gateman at the Paramount studio who has been writing to his sailor son that he is the studio head, and when the boy turns up with a party of shipmates the gateman has to carry through his pretence. His masquerade as the studio chief leads him and his confederate, a telephone operator, into all kinds of adventures, in the course of which the son and his friends meet many famous stars and directors. The climax is a great naval benefit show in which star after star appears. For what is believed to be the first time, an actual movie studio plays itself in a feature picture. Most of the action takes place supposedly inside the Paramount studio, with the company's 27 acres and many of its structures, streets and departments being used. Gary Crosby, Bing Crosby's eldest son, makes his film début in the story.

Tuesday

He's My Guy *(G.F.D.)*

G.F.D. Private Theatre. **10.30 a.m.**

Cast: Dick Foran, Irene Hervey, Joan Davis, Fuzzey Knight, Gertrude Neisen, Don Douglas. **Director:** Edward F. Cline.

Van Moore and Terry Allen are a married couple doing a bad vaudeville act in very small theatres. Terry wants Van to give up show business and settle down to a more secure existence, but he refuses and they part company. Terry joins a munition plant as secretary to the manager and gets Van a job as director of the shows run for the relaxation hours of the workers, but she does not tell her employer that they are married. Van objects to this, and it is with difficulty that Terry persuades him to stay because he realises that her chief has fallen in love with her. When the first show is put on and is a great success, Terry tells the president of the factory all about Van, and he arranges to put Terry and Van jointly in charge of future shows, whereupon the manager walks out and all ends satisfactorily.

When Johnny Comes Marching Home *(G.F.D.)*

G.B. Private Theatre. **2.30 p.m.**

Cast: Allan Jones, Gloria Jean, Donald O'Connor, Jane Frazee, Peggy Ryan, Richard Davies, Clyde Fillmore, Marla Shelton, Olin Howlin, Emma Dunn. **Director:** Charles Lamont.

Johnny arrives home on leave to find the town's big-wigs ready with an official welcome which very soon bores him, and to escape he hides in an out-of-town theatrical boarding-house where, in peace time, he was known by his stage name and is not recognised as a war hero. He falls in love with Joyce, whose young sister Marilyn and two other youngsters, Dusty and Frankie, are trying to put on a dance and song act. When the police trace Johnny his friends think he must be a deserter. They try to protect him.

The muddle is finally cleared up when the three youngsters are invited to do their act at a big social event providing they bring Johnny with them. At first they refuse to go, thinking he will be arrested—but when Johnny learns the reason he insists on accompanying them, clears his name and is reunited with Joyce—while Marilyn, Dusty and Frankie put over their act with terrific success.

Wednesday

Hi, Buddy *(G.F.D.)*

G.F.D. Private Theatre. **10.30 a.m.**

Cast: Dick Foran, Harriet Hilliard, Robert Paige, Marjorie Lord, Bobs Watson, Tommy Cook, Jennifer Holt. **Director:** Harold Young.

Dave O'Connor, Johnny Blake and Mary Parker run a Hi, Buddy club for young boys in New York. Dave comes home on leave from the Army to find that the club may have to close through lack of funds. Just then Johnny is discovered as a singer by Downbeat, a theatrical agent, and agrees to sing on the radio with Gloria Bradley in order to carry on, and arranges with Downbeat to send money to Mary for the club each week. Gloria falls in love with him and makes Downbeat waylay all letters from Johnny to Mary, and he himself pockets the money that should go to the club. Mary concludes that Johnny has fallen for Gloria and forgotten his old friends now that he is a successful star, and Johnny cannot understand why he has not heard from Mary, and after his meeting with Dave he rushes back to the club where a big benefit performance results in a cleaning up of all misunderstandings.

Happidrome *(M-G-M)*

Private Theatre. **2.15 p.m.**

Cast: Harry Korris, Robbie Vincent, Cecil Frederick, Bunty Meadows, Lisa Lee. **Director:** Phil Brandon.

"Let me tell you!" That's the treat in store for countless wireless fans when Metro-Goldwyn-Mayer show "Happidrome," one of the most popular programmes ever sponsored by the B.B.C. A huge success on the air, it has also been seen in play form, and now the wider scope of the screen adds still more to its universal appeal, and, with sight added to sound, the comicalities of its bright and breezy humour are still further enhanced.

Our old friends "Mr. Lovejoy," "Enoch" and "Ramsbottom" continue their hilarious adventures in the respective persons of Harry Korris, Robbie Vincent and Cecil Frederick, originators of the beloved characters. An expert supporting cast is headed by Bunty Meadows and Lisa Lee, and Hutch and the Cairoli Brothers appear as guest artistes.

The Dummy Talks *(Anglo-American)*

Cambridge Theatre. **2.30 p.m.**

Cast: Jack Warner, Claude Hulbert, Beryl Orde, Ivy Benson, G. H. Mulcaster, Evelyn Darvell and Charles Carson. **Director:** Oswald Mitchell.

Described as an unusual mur mystery, this original story by Con W and Jack Clifford was adapted to screen by Michael Barringer and duced by Wallace Orton. The action played against the background of music-hall during the actual perfo ance, and although many well-kno vaudeville top-liners appear in the ture it is not a cavalcade of var turns but an intensely dramatic st that unfolds as the show goes on. J Warner is making his film debut in production along with Ivy Benson Her Girls' Broadcasting Band. Eve Darvell is also new to the screen, and is claimed, shows great promise in initial film rôle. Among the vaudev headliners are Beryl Orde, Manley Austin, Sylvester and Nephew, wh Charles Carson, Max Erle and De Hazel are others in the cast. Cla Hulbert appears as a detective w G. H. Mulcaster as his superior offic The picture was directed by Osw Mitchell for British National at Elstr

Money for Jam *(G.F.D.)*

G.-B. Private Theatre. **2.30 p.**

Cast: Bud Abbott, Lou Costello, Pa O'Connor, Grace McDonald, Eug Pallette, Eddie Quillan, W Boteler, Cecil Kellaway. **Direct** Erle C. Kenton.

Wilbur and Grover, joint owners of derelict taxi-cab, feed sweets to the ho of a cabby friend as a result of wh it dies. Upset at having caused th friend to lose his means of liveliho they decide that they must replace horse by another. By chance, they money on a horse race, but before th can buy a horse they loose the cash a confidence man. They then go to race stable and "take" what th understand is a useless animal only to "give away." However, they ma a mistake in their horse and take famous racer named Tea Biscuit, wh they present to the delighted cabby.

Meanwhile, the hue and cry for T Biscuit has been raised, and Wilbur a Grover hide the horse in a hotel sui but they are traced there by the poli They put Tea Biscuit in the horse c to try and get him away, but the hor makes for the race track at full spe and finally arrives there minus cab, b with Wilbur still clinging to his bac They get into the big race, but the hor goes the wrong way round. Howeve friends have backed the real winner, all ends well with a new horse for t cabby.

"OPERATIONAL HEIGHT

Set for Concurrent Londo Pre-release

Just after presenting his com pany's successful new pictur "Variety Jubilee," to the Trade Friday last, F. W. Baker, managin director of Butcher's Film Servic received the news that "Oper tional Height," the Royal Air For Production Unit's film whic Butchers are distributing, has bee booked for a concurrent pre-releas run at the Gaumont, Haymarke and the Pavilion, Marble Arch starting Sunday, March 7.

In each case no time limit ha been set upon the run as it is conf dently anticipated that such unique opportunity to peep at page of naval and air force history the full context of which cannot b disclosed until the task of th balloon ships and their dauntless crews is completed, will be grasped by the public with an avidity tha will ensure a long stay for "Opera tional Height" in each programme.

Mr. Baker expects to follow "Variety Jubilee" with an early Trade show of "I'll Walk Beside You," which is now in the cutting rooms.

THE REDUCTION OF PROGRAMME TIME

Devon and Cornwall C.E.A. Members Discuss Possibilities

L. C. HILL presided last week over a particularly interesting meeting of the Devon and Cornwall branch. Members were concerned chiefly with the coming restriction of exhibition hours, the V.D. film, the poaching of operators, the conditions under which training pictures could be shown, and the legal position of an exhibitor whose kinema had been burned down.

The CHAIRMAN informed members what had taken place at the meeting of the Board of Trade officials and delegates from the C.E.A. with respect to the proposed cut in film stock and curtailment of exhibition hours, but as the matter was still under consideration the remarks of the Chairman were to be regarded as of a private and confidential character.

It was, he said, one of the most far-reaching questions concerning their Trade at the present time. He felt, however, that in the matter of cuts in film stock all exhibitors should be treated alike.

As to curtailment of showing time, there were various ways in which that might be accomplished without in any way impairing the value of an entertainment film. Most kinemas up and down the country were giving programmes of 2½ hours' length, and he felt that the public should be quite satisfied with a good programme of that length. It could easily be done by cutting out a lot of the frills and stuff that the public did not want to be troubled with.

He assured them that the cut in showing time had been decided on by the authorities, and that it would definitely come into operation very shortly. One of the ways in which the cut could be made without shortening the usual performance was to abandon a matinée on certain days; another would be to present one feature only with "shorts," etc.

Public Demand Two Features

Several members said that if two feature films were not shown at their kinemas the people would go away disgusted.

It was pointed out that if all exhibitors did alike the people would have no choice. If they could not be contented with 2½ hours' kinema entertainment they would be hard to please.

Some members said they had already made cuts in their programmes; in blitzed cities like Plymouth, the cut had already been 25 per cent.

One member suggested that the newsreel might be cut out altogether, but was told that the M. of I. would not have that at any price, and another asked how it was possible to cram two feature films, as well as M. of I. news, in 2½ hours' showing.

The CHAIRMAN suggested that before long they might not be able to have two feature films. He warned exhibitors that it was up to them to make the best of the matter and do whatever was possible to provide against a shortage of film stock as well as to effect a curtailment in the showing time, or it was just possible the matter might be taken out of their hands

In Our Own Hands

He spoke of the amount of footage which would be allowed, and said no great hardship should be experienced in putting on a good programme with it. This film showing was an exhibitors' problem, and he did not want it to be taken out of their hands. He had yet to see any Trade that was taken over by the Government flourish.

P. MYOTT said they were continually having instructions as to what to do and what not to do. It might go on *ad infinitum*.

H. F. GILLEY (Plymouth) understood that the Board of Trade was waiting to hear what exhibitors had to say on the proposals.

The CHAIRMAN replied that that was so, and there were many things that might be suggested in the way of trimming by the exhibitors, but he expected that the Board of Trade would have the final word

Children at Sunday Shows

The age limit for children at Sunday shows was next touched upon, the CHAIRMAN remarking that it was proposed to make a test case of an incident at Newquay and, if possible, get a precedent established. For that purpose a writ had been issued on the Cornwall C.C. He referred to the Manchester case, and said there seemed to be a wide divergence of views on the subject, and it was time the matter was definitely settled.

The V.D. Film

With reference to a film picture showing the results of venereal disease, the CHAIRMAN said some objection was taken in General Council to its exhibition as a commercial entertainment, and the Council registered disapproval of it. The ground was cut from under their feet, as it were, by the B.B.F.C. giving it a certificate.

It was thought that any film dealing with this horrible scourge should be treated purely on medical grounds as an educational one under the administration of the M. of I.

"Personally," said the CHAIRMAN, "I have seen the film, and having done so I would lose no opportunity in advocating the showing of it." Continuing, he said the only objection that might be taken was to the blunt manner in which the film was described, but he felt that such description was, in the main, necessary to drive home the truths to some people. The film would be available next month.

Poaching Operators

Reference was made to a complaint made at the last meeting of the branch suggesting that where substitutes were brought in to replace operators called up some of them frequently left to take up jobs at higher wages, thus leaving the exhibitor in the lurch. The CHAIRMAN said he had taken the matter up with the General Purposes Committee, and some reluctance was felt in moving in an hypothetical case. The committee would act if a definite case were stated, and the branch decided to leave it at that.

Membership

The CHAIRMAN said he understood that a definite ruling would be given shortly.

In the Cornwall area of the branch there were nine theatres under one control which hitherto had not been included in the branch membership, and which, the CHAIRMAN remarked, might shortly come within the Association. He had received an application for a copy of the agreement entered into with the other kinemas of the Devon and Cornwall branch, and this had been forwarded. He (the chairman) would be very pleased indeed to welcome the Cornwall Circuit, Ltd., to their ranks.

Senior Lt. Liudmila Pavlichenko, Russian woman sniper, is welcomed in the M-G-M canteen by Van Heflin

Buckfastleigh Theatre Blaze

At the last meeting of the Devon and Cornwall Branch sympathy was extended to W. Pickles, J.P., an old and valued member of the branch, who had lost his kinema by fire since the last meeting of the branch.

Mr. PICKLES, thanking the members for their kindly feeling, said he was experiencing great difficulty in securing a temporary home for his exhibitions, as well as for the arrangements of his liabilities in the way of contracts, etc.

A member suggested that in the circumstances all contracts for films became null and void.

Mr. PICKLES said he had communicated with the General Secretary of the Association on the matter and was awaiting a definite reply. So far as his kinema was concerned, only the four walls were left standing.

He got into touch with the local authorities at Buckfastleigh, and while they were helpful and quite agreeable for him to have the use of the town hall, that place, however, was now leased to another organisation which was unable to give up the use of it to him on the days he wanted it.

There was no other place except the chapel. The gentleman in charge there held up his hands in horror when approached with a view to sub-letting it for a kinema on certain occasions.

Asked how often the Town Hall was used, Mr. PICKLES replied two nights a week and then for dances. The authorities would not consider letting it except for occasional dancing or whist drives.

The question next arose as to the extent of his obligations in respect of payment for damage to films, and Mr. Pickles was informed by the CHAIRMAN that the branch would do everything possible to assist him.

An unusual application was made on behalf of employees of a number of kinemas in Waterloo, Crosby, Seaforth and Lithuland on the occasion of a dance to be held on Saturday, March 27. The magistrates allowed an extension of the licence from 11.30 to 4 a.m. on the Sunday.

Dartford Corporation reports that £687 is available for charity as a result of Sunday opening for the year 1942.

Presentation of Training Films

NO LICENCE NECESSARY

THE Secretary of the Devon and Cornwall Branch (Chas. H. Rundle) read a letter from the General Secretary with reference to official training films, as there was a widespread idea among exhibitors that a special licence must be applied for before a war training film could be shown.

The General Secretary said in his letter: "I am enclosing a copy of a letter dated June 11, 1942, which was written by the Home Office to Mr. Lambert of the War Office, and I also enclose copy of his letter of June 17 to myself. I am sending you these two letters in order that you might establish both the Association and yourself with the Town Clerk (Plymouth) as to the advice which we tendered to our members that it was unnecessary to obtain a special licence.

"Since then the matter has developed further, and there have been inquiries from one or two licensing authorities indicating that in their opinion this did not eliminate the necessity of applying for permission, and the Home Office has since indicated to us their view, which is one that we do not contest. It is this: Where a licensing authority requires permission to be obtained, that request should be complied with.

"The matter therefore only resolves itself into a question as to who should make the application for the permission, and this is where I think you could very usefully see your Town Clerk. If you explain to him that all these shows are arranged by exhibitors who have been granted Commissions in the Home Guard to act as liaison officers, and that all such exhibitions are arranged by them, it may be that your Town Clerk will accept a notification from the Home Guard Kinema Liaison Officer.

"You can explain that this is much more convenient than for the licensee having to make an application in each case, as it is the intention of the War Office to take advantage of what they term a very generous offer on the part of this Trade to the fullest extent.

"You should also explain that these are only exhibitions of official training films; that it is War Office policy that entertainment films should in no circumstances be shown, and that as the films are officially secret the public must not be admitted"

H. B. MATHER (liaison officer for the area) said, with reference to Plymouth, that he had had no difficulty whatever in getting permission on the four or five occasions he had applied.

The CHAIRMAN said it was not quite so easy when it came to an individual exhibitor to make application, and in any case the Association felt that the applying for a licence was *ultra vires*. The liaison authority should be notified in such cases, and he felt that simple notification to the Clerk should be sufficient.

H. B. MATHER said that up to the present he had simply asked for and obtained permission to open outside the normal hours.

The CHAIRMAN asked what would happen if there came a rush job to show a certain M. of I. film and permission had not been asked for?

H. B. MATHER remarked that although no special licence was necessary, the authorities still expected him to ask for permission.

Barrow-in-Furness Corporation has thanked the managers of the Ritz, Roxy, Coliseum and Gaiety kinemas for the assistance in giving publicity to the salvage scheme by means of screen flashes.

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CHIEF OPERATOR AND HIS MEDICAL

Edinburgh Asks Headquarters to Fight

EDINBURGH Section agreed to send a strongly-worded resolution to headquarters to fight out with the Ministry of Labour the case of a low-category chief operator who had been called for his medical. A. S. Albin presided.

There was a long discussion on the position of the chief operator in the Stranraer house, which belongs to J: P. M'Guire.

WALTER M'GUIRE said it might have been very serious for them, requiring them perhaps even to close the house, but the man was classified Grade 3. Despite all their representations, he had been called for his medical.

J. S. DUNBAR said while this man was chief operator he also controlled the theatre on behalf of the proprietor, though he did little more than take charge of the money and bank it the following morning. But the secretary of the company had made the mistake of registering him as a "manager-operator."

The fact that he was a graded man seemed to make no difference. When a Ministry of Labour official asked him (Mr. Dunbar) if he considered kinemas were of national importance he pointed out that when war was declared they were closed down, as far as they knew for the duration, but after three days the Home Office and all the chief constables in the country were running round in circles imploring them to open.

But his representation made no difference, and so far as he could see it was going to be vital for Mr. M'Guire if this man, a graded man, was taken away. He could make no headway, and he reported the case to the secretary of the South branch, and asked them to take it up with the Man-Power Board at Kilmarnock.

The CHAIRMAN said this was not done throughout the country. Why should it be done in Stranraer?

W. ALBIN: If they can do it in Stranraer they can do it elsewhere.

No Backing from London

Mr. DUNBAR said for some reason their Association was prepared to let this go on and was not prepared to back them up. C.E.A. headquarters ought to take up this case specifically with the Ministry of Labour. If this man were called up after 14 days' notice it was going to put the proprietors in a very great difficulty.

RITSON BENNELL suggested that what weighed with the Ministry of Labour people was whether the place was essential, and, if they could get a letter from Major Callender saying it was, that would have some effect.

R. M'LAUGHLIN said frankly he did not think a great deal could be done, for it was made quite clear that reservation applied only to chief operators, and any man registered as a manager-operator was not protected.

After further discussion, it was unanimously agreed, on the motion of Coun. J. R. POOLE, that a resolution in the strongest possible terms to be sent to Mr. Fuller, asking the Association to fight this case out with the Ministry of Labour.

L.F. and P. Representation

Mr. ALBIN referred to the difficulty of getting a Scots member on the Legal, Finance and Parliamentary Committee. Mr. Fuller had been asked if he could in some way arrange it, but he had not heard of any reply.

LOUIS DICKSON said the position was that the circuits had three members on that committee, but the Scottish branch had a bigger membership than any of the circuits and ought to have a representative. But although these circuit members were appointed without a vote they voted on the others. That was grossly unfair.

They used always to get the support of the London branch, but now it was controlled by the circuits. They packed the meeting and put in their own members at the London branch meeting, and the consequence was that the Scottish branch was hopelessly outvoted, unless the circuits wanted a representative from Scotland.

Mr. M'LAUGHLIN and Mr. DICKSON were elected members of the sub-committee for the re-classification of halls, and J. S. DUNBAR and W. ALBIN of the Joint K.R.S. and C.E.A. Committee.

Wage Settlement

Mr. DICKSON, reporting on the last meeting of the General Council, said he thought the wages settlement was very satisfactory, and the exhibitors and the Trade Union were to be congratulated on the amicable way in which the matter was settled. Everybody seemed pleased, including Mr. O'Brien.

Economies

They knew that matinées which were not well attended were to be cut out, that they had been requested to cut raw stock used for printing films by 25 per cent., that no shows should be more than 2½ hours, and that exhibitors were to attempt to cut a certain amount of running time so as to save wear and tear of films.

Bad Staff Work

Mr. DUNBAR, referring to Mr. Dickson's report on economy of light and fuel, said his company had given one of their theatres to the C.D. authorities on Sunday. The arrangement was from 2 till 3.30, but owing to long-winded speeches—one man spoke 20 minutes about a film which ran for 12 minutes—it was 4.40 before the show was over. If the films had been shown without the speeches the show would have been over at the time arranged. He thought when these shows were arranged they should ask the people to keep within the fixed hours. A letter of protest had been sent to the authorities concerned.

Mr. McLAUGHLIN said there was some misapprehension about these shows, for which the M. of I. got the theatres free. Yet one member had rendered an account for the use of his hall, and in their area another member had said he was not prepared to instruct the manager or operator to give their services unless they were paid, though that, too, was covered by the agreement between the C.E.A. and the N.A.T.K.E. that they got the use of the kinemas and the services of the staff.

Fuel Shortage

The Chairman and Mr. M'Laughlin were instructed to see the Coal Control authorities on the question of the lack of fuel for automatic stoking plant, which was rendered useless when the supply of the special coal was stopped. That coal, it was stated, was going to banks, laundries, and other commercial concerns.

Tynemouth may have Sunday kinemas, as the Town Clerk has received notification permitting Sunday kinemas. It is now up to the exhibitors to make application to the council for permission for Sunday shows.

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RKO-RADIO LINES UP TEN SUBJECTS

AT a time when they are enjoying their biggest boom for many years, RKO-Radio announce that plans are currently being prepared for the early presentation of ten features, each of them a top-class box-office property.

Several of these productions, already completed, will be shown to the Trade during March, while the remainder are expected to be ready for screening during the early Spring.

The programme will include the newest Samuel Goldwyn feature and the second Eric Portman and Ann Dvorak co-starring vehicle.

Goldwyn's "They Got Me Covered," co-stars Bob Hope with Dorothy Lamour, one of the strongest of all screen teams. A great comedy, the new feature, a print of which is expected in Britain immediately, was directed by David Butler.

"Escape to Danger," the Portman-Dvorak subject is an adventure drama modelled on the same successful pattern as "Squadron Leader X," and like that film produced by Victor Hanbury.

Third of the great new productions, "This Land is Mine," co-stars Charles Laughton and Maureen O'Hara in a great and timely drama.

A Woman Flyer

One of Hollywood's leading teams, Rosalind Russell and Fred MacMurray have been reunited in "Flight for Freedom," a romantic drama in a modern setting, recounting the story of a great woman flyer and her hazardous adventures. Cary Grant is currently starring in "From Here to Glory," a novel romantic drama, with Laraine Day in the leading feminine rôle.

Those exhibitors who have just screened "The Navy Comes Through" with such successful box-office results, will welcome the news that Pat O'Brien's second new subject, "Bombardier," is now in the final stages of completion. Randolph Scott and Anne Shirley are in the principal supporting rôles.

New Welles' Subject

Orson Welles' "Journey Into Fear" is now completed and has Dolores Del Rio, Joseph Cotten and Welles, himself, in the principal rôles of a thrilling adventure drama.

Based on the great book, "Education for Death," "Hitler's Children," a fine drama, co-stars Bonita Granville and Tim Holt in a vivid and sensational story of Germany under the Nazis.

The balance of the forthcoming programmes includes a great comedy, "Ladies' Day," featuring Lupe Velez at the head of a popular cast, and "I Walked With a Zombie," an unusual thriller starring Frances Dee.

Stephen Schnabel and Joseph Cotten in JOURNEY INTO FEAR (RKO-Radio)

G.-B. SCOTS PRESENTATION

An interesting presentation took place in the Picture House Restaurant last week when Miss MacLachlan received from Ritson Bennell a diamond brooch and dressing gown presented by her colleagues on the occasion of her resignation from G.-B. after 18 years' service in the business to take up a post in London.

She was in London just before the war as supervisor of the company's catering department there. At the outbreak of war Miss MacLachlan returned to Scotland as G.-B.'s catering controller for this country and Ireland.

War Relief

At the request of Lord Provost John M. Biggar, the exhibitors of Glasgow, in conjunction with the K.R.S., have agreed to run another series of Sunday entertainments, on the same lines as Cinema Sunday, in aid of the Central War Relief Fund. Eight or nine kinemas will be open each Sunday evening, beginning March 21 up to and including Sunday, May 23.

PENNY-A-WEEK FUND INCREASE

The Red Cross Penny-a-Week Fund is now providing approximately one-half of all Red Cross and St. John revenue.

Many thousands of contributors having recently doubled their weekly payments, total contributions throughout the country have now reached the impressive figure of £75,000 a week.

This increase of more than £15,000 a week since the beginning of the year is the welcome result of appeals issued recently by the T.U.C. and British Employers' Confederation to their members throughout the country. Mrs. Churchill's announcement that until further notice one-quarter of all Penny-a-Week Fund contributions is to be devoted to aid to Russia has also played a large part in raising contributions to the present record level.

A. T. Miller, manager of the Orpheus, Henleaze, Bristol, during the showing of "Mrs. Miniver," raised £441 for the National Institute for the Blind. The directors of the house brought the sum up to £500.

M. OF I. FILMS THAT ARE "JUST TERRIBLE"

West Lancs Suggests Stock Economies can be made on Propaganda that Misfires

PROPAGANDA shorts of the M. of I. were the subject of vigorous criticism at the general meeting of the West Lancashire branch. The suggestion was made that there was room for film stock economy in these and other official shorts. H. Simpson presided.

One Preston exhibitor said that some of the ridiculous flashes from the M. of I. were just a waste of film. "I had one last week," he added. "'Bomb Blitz' it was called. It was just terrible; you could not hear a word they were talking about."

Another exhibitor, a circuit representative, was equally caustic. He spoke scornfully of a food production flash. Such amateurish efforts, he said, so far from being taken seriously, just moved audiences to hilarity.

18 Copies for Preston

It was also alleged that there was wonderful distribution of these films. Was it necessary for 18 copies of the M. of I. two-reelers to be in circulation in Preston? It would be quite easy for a much smaller number to be circulated locally. At present there was tremendous wastage.

One suggestion which emerged was that each C.E.A. branch should be supplied with a certain number of copies and that a rota should be drawn up to secure the efficient distribution. Reply to this was that the number of copies issued was governed by the largest release town.

No resolution was moved

War Bonus—Marginal Basic Rates

J. F. Dobson, who gave a report on the General Council proceedings, explained the terms of the war bonus settlement of staff wages. It was agreed, he said, that any anomalies in regard to marginal basic rates should be smoothed over by the proprietors, without detriment to the employees concerned.

Personally, he felt that any scheme of war bonuses should be related to the rise and fall in the cost of living and should operate until such time as any adjustment was made in the basic wage rates. If that had been accepted there would be no need for long and continuing negotiations, because adjustments could be made automatically. However, he considered the settlement reached with the N.A.T.K.E. was fair to both sides.

"What is the position of employees who are receiving considerably above the Union's minimum rate of pay, plus bonus?" asked a member.

J. F. Dobson: The bonus must be calculated upon the basic rate stated in the agreement with the N.A.T.K.E. If a man has been paid 10s. per week more than the basic rate, plus bonus, that increase should be continued.

Save Film

H. Simpson (vice-president) gave a report on the C.E.A. deputation which visited the Board of Trade to discuss proposals for a reduction in film stock. Already the renters' film stock has been cut by 25 per cent. The effect of this would be felt by exhibitors in two or three months time; meanwhile, they had to get their house in order.

It was pointed out by B. of T. officials that amongst the courses open to exhibitors were: Closing down a large number of kinemas (Mr. Simpson said one thousand) or reducing playing time. The B. of T. was anxious that the cut in available film stock should fall as lightly as possible on every section of the Trade.

Having regard to the peculiar nature of the kinema business, exhibitors felt it would be very unfair to close down kinemas, because if there were closures the renters would probably insist that they should be those theatres whose returns were the least satisfactory. All kinemas must now be serving the public need, otherwise they would not be kept open.

Newsreel Angle

The suggestion had been put forward for one national newsreel as a means of achieving a big economy. Naturally, objections had been forthcoming from the newsreel people. Condition of films was bound to be adversely affected by cutting down the quantity of film stock available for use. From the circuits came a suggestion for cutting down the playing time to 12,000 or 14,000 ft.

T. A. Rearden said that in some of the newsreels which were issued twice a week some of the items put out as news were far from being up to date or interesting. A national newsreel film, followed with all the news highlights, sponsored by all the companies and released once a month, might be a useful innovation; it would certainly achieve a tremendous saving of film. Even a weekly news film would be worth trying.

News, Not History

J. F. Dobson: The newsreel is a really important item in the programme. It is important to keep the newsreel organisation going, though actually it is subsidiary to the M. of I. at the moment.

The Chairman: The public want news, not history. At present it is a lot of repetition, because so many items come from the Services pool.

H. Hargreaves: Sometimes people talk more about newsreels than they do of starred pictures.

More Cuts Coming?

Mr. Simpson made it clear that the burden of film economy was a serious issue, and no doubt endeavours would be made to pass it on to the other fellow. "Something must be done or the Board of Trade will do it for us," he added.

At the end of the next three months there might be a further cut. There were directions in which economies could be made, such as by starting continuous shows at a later hour, and in some situations cutting out matinées altogether.

It was worth considering whether the abolition of film bars would help, so that films could be immediately handed on from a first run to a second run theatre.

W. Eastaway Smith: It is quite likely a maximum footage programme will be evolved.

Mr. Simpson gave the opinion that negotiations were likely to go on for a month or two. Information was wanted of K.R.S. intentions; the C.E.A. was concerned about protecting the interests of the small man so that he would not be hit unduly.

Home Guards and the Families

The meeting was informed that at some of the Home Guard shows at kinemas Home Guards brought their wives along with them. In some cases children had also been brought in. Exhibitors were warned that such admissions converted private shows into public performances, and might lead to trouble for the licensee.

Next meeting (subject to confirmation) will be on March 23.

D

SHORTER PROGRAMME POLICY

Portsmouth Prepares for Restricted Playing Time

THE effect of the proposed cut in film stock upon programmes was discussed at the monthly meeting of the Portsmouth and Isle of Wight Branch, and the view was expressed that the " rationing " of entertainment to single-feature programmes would be welcomed by the Trade generally. P. J. Milsom presided.

It was reported that the Board of Trade considered shorter playing time inevitable, and F. B. B. BLAKE commented that cutting the programme to 2½ hours would not affect film stock if the hours of opening were unchanged. He strongly opposed any question of the elimination of trailers, because of the limited publicity now available. Trailers, he pointed out, formed about 80 per cent. of their publicity to-day.

E. V. GLENISTER: Surely we are not going to discontinue the use of our screens for advertising ourselves and continue advertising for other people.

The CHAIRMAN suggested that quite a big reduction could be made in credit titles.

The Secretary (A. DANIELS) said that the film companies would not cut these out except by Government Order, because the display formed part of the contract with the people concerned.

V. BADMAN remarked that with so many people working in shifts, it was necessary to keep the kinemas open as long as they could, consistent with getting the people in.

Cross-over Newsreels

F. B. B. Blake added that they ought also to oppose any question of the cross-over and limitation of newsreels.

CHARLES CLARKE said it was fantastic to talk about employing boys on bicycles for cross-overs during the blackout, and E. V. GLENISTER pointed out that any interference with the newsreels would operate against the value of propaganda.

A. LEVISON said he thought they would be surprised at the amount of film stock which could be saved by the limitation of programmes to 2½ hours throughout the country.

Single Features

The CHAIRMAN: Then we should be coming down to a single feature and the shorts.

CHARLES CLARKE remarked that the public were rationed in everything else. He had advocated a single-feature programme for the last five years, and he thought they were going to see it in the near future. A programme of three hours in these days was ridiculous. They would all be better off with a good first feature, and the rest of the programme made up with interest films and the items they were showing for the Government.

Not So Easy

F. B. B. BLAKE said the difficulty in regard to the 2½ hours' programme was the booking position. If the renters would eliminate junk or semi-junk from their contracts they would be in a happy position, but the renters would not allow them to eliminate the mediocre features.

No one could put on only a second-feature picture with a few shorts and get away with the present advanced prices, and if the renters insisted on making second features they could not insist on a 2½ hours' programme. Personally he thought 2½ hours was ample, because the majority of people only wanted to see the big picture and the news.

A. LEVISON said he thought the elimination of the second feature would be automatic, because if the programme time was shortened the second feature would not be made.

W. C. ELLIOTT pointed out that any adjustment would take some time, because exhibitors were booked up for six months ahead.

The CHAIRMAN said he thought the Board of Trade would give them the lead as to what was to be done.

The branch agreed to await the outcome of the talks between the C.E.A., the renters, and the Board of Trade.

The V.D. Film

CHARLES CLARKE thought the branch should express strong approval of the attitude adopted by the General Council with regard to films relating to venereal disease. " Are we an entertainment industry," he asked, " or are we a means of propaganda only? " He thought if they showed such films as suggested they would be taking money from their patrons under false pretences.

V. BADMAN said he thought these films should be classed as horrific.

CHARLES CLARKE said they should strongly resist any attempt to put such matter on their screens. If these films received the blessing of the C.E.A., all the renters would be making them, and they would cease to justify their existence as entertainment houses. He moved that the branch approve the attitude adopted by General Council.

R. DAVIES-BEYNON seconded.

F. B. B. BLAKE said the feeling of the General Council was strongly against these films. If they had to be shown they should be shown in public institutions, and the people invited who wished to see them. To show films of this nature in the kinema where there were parents and young children would be most embarrassing.

The proposition was carried unanimously.

Poor Sunday Shows

It was reported that the complaint made by the branch that certain renters were refusing Sunday bookings had been before the General Council, who had referred the matter to the Film Rentals Committee, with power to co-opt any members who had troubles in this direction.

F. B. B. BLAKE said it was difficult to know what they could do about it. He felt it was up to the exhibitors to deal with the matter in their own way by saying that if certain renters would not give them Sunday bookings they would not book their films in the week.

V. BADMAN also pointed out that there was another angle to seven-day bookings, and mentioned the case of an 800-seater which only took £8 on a Sunday. The people rolled up, found they had already seen the film, and just faded away.

P. J. MILSOM stated that there had been a similar happening in the Isle of Wight when the renters had refused to book a Sunday programme. He added that he thought the cut in film stock might have a bearing on the matter in the future, because Sunday would be needed for transport if fewer copies of films were available.

Alternate Matinées

The suggestion of the Ministry of Fuel and Power that local arrangements might be made for only a proportion of the kinemas to open in the afternoons, thus saving fuel, did not generally commend itself to the branch.

E. V. GLENISTER said the obvious answer was that where an exhibitor found it did not pay him to open for matinées, he certainly would not do so.

CHARLES CLARKE said that opening three hours later was not going to effect any very great economy, but as a gesture he was quite prepared to enter into an arrangement with the nearest theatre to run alternate matinées. It would be a little less wear and tear of the programme.

E. V. GLENISTER said he could not agree to opening at 4 o'clock when they already closed at 8.30 p.m.

CHARLES CLARKE added that the authorities should realise that they had been effecting economies at Portsmouth for some time by closing at 9 p.m. at the latest.

R. DAVIES-BEYNON remarked that they had been dilatory as an Industry in not publicising more the efforts they had been making. If they collated the data they would find that in the last 12 months they had effected very considerable economies. In individual situations, those economies amounted to as much as 75 per cent.

Transport Curfew

Reporting on the steps taken to try and extend the nine o'clock transport curfew in Portsmouth, CHARLES CLARKE stated that with the other representatives of other local bodies he attended a conference with the Regional Transport Commissioner, Sir Henry Piggott, who listened to all the arguments put forward and promised to arrange for special transport for essential workers where hardship might arise.

Actually, the main application was for transport for recreation purposes, but the reaction of the Commissioner to this was frankly unsympathetic, and he held out little prospect of any extension of the curfew, even when double summer time came into operation. Personally, he thought they had had a bit of a raw deal, in view of the extended hours in other places, but he could not hold out any hope of any alteration.

Thanks were expressed to Mr. Clarke for his efforts in the matter.

Calling All Women

R. DAVIES-BEYNON, liaison officer of the branch in regard to man-power problems, reported on the position with regard to the women employees. He explained that all women of the age groups from 19 to 25 were liable to withdrawal from the Industry, subject to the regulation that obtained under which provision had to be made in the Industry for rest days.

Women from 25 to 31 were also liable to be taken, but only if the employment exchange could provide substitutes. Married women and women aged 32 and over were not liable to be withdrawn from the Industry at present.

Post-war Plans

F. B. B. BLAKE reported that he had received a visit from the Deputy City Architect with regard to the scheme for the post-war replanning of Portsmouth, particularly in relation to the provision for kinemas and other places of entertainment.

He pointed out to the Deputy City Architect, however, that the matter would be largely governed not by the proposals of his department but by the needs of the Trade and the availability of product for new kinemas, especially as each circuit was already represented by three situations.

The War Bonus

Attention was drawn to the new war bonus agreed upon by the C.E.A. and the N.A.T.K.E., and W. C. ELLIOTT asked whether any official notification had been received from the C.E.A., in view of the Press announcement that certain anomalies had to be adjusted before the final settlement.

The SECRETARY stated that no communication had been received from head office, but they could take it from General Council minutes that the new bonus came into operation on March 1.

V. BADMAN added that the adjustment of any anomalies would be more or less a domestic matter.

No Good Friday Opening

The question of Good Friday opening in Portsmouth and the Isle of Wight was raised, but on the motion of E. V. GLENISTER, seconded by F. B. B. BLAKE, it was decided that no application should be made. It was pointed out that when Sunday opening was granted an undertaking was given by the branch that they would not apply for Good Friday or Christmas Day, and in view of the excellent relationship existing between the branch and the local authorities, CHARLES CLARKE said he hoped they would always unanimously vote against any such application.

Personal

E. V. GLENISTER was elected to the Executive Committee of the branch.

Notification was received that Roland Lea had been appointed as the nominee for the Ritz, Aldershot, and the Victoria, Portsmouth, also that H. Clare had been nominated for the Regal, Odiham, in place of John H. Lewis.

A scene from RUSSIAN GUERRILLAS, which was presented at the Regal on Sunday in aid of the comforts fund of cameramen on the Russian fronts

11-Year-Old Seat Slasher

An 11-year-old boy who was charged at Chester-le-Street (Durham) Juvenile Court with doing wilful damage estimated at £5 11s. to seats in the Empire Cinema, was bound over together with his father for 12 months in the sum of £5, and a condition was made that the boy should not attend kinemas in that period. He was also ordered to pay £2 14s. costs and damages. It was stated that the boy was seen to cut several seats in the kinema with a razor-blade. The whole of the three front rows were entirely re-covered only two months ago and again they had been badly slashed.

General Alexander to the Prime Minister

Sir,

The orders you gave me on August 15, 1942, have been fulfilled. His Majesty's enemies have been completely eliminated together with their impedimenta from Egypt, Cyrenaica, Libya, and Tripolitania. I now await your further instructions.

TRIPOLI
BENGHAZ

ESERT VICTORY

BOMBA

TOBRUK

SOLLUM

FUKA

DESERT VICTORY ... for the MEN OF THE 8th ARMY FROM ALAMEIN TO TRIPOLI ... and the Sister Services ... the NAVY and the R.A.F.

GENERAL B. L. MONTGOMERY
G.O.C.in C. 8th ARMY

AIR CHIEF MARSHAL
SIR A. TEDDER

GENERAL THE HON.
SIR H.R.L.G. ALEXANDER
K.C.B.
C.in C. MIDDLE EAST

AIR VICE MARSHAL
ARTHUR CONINGHAM
C.B., D.S.O., M.C.

Produced by the Army Film and Photographic Unit and the Royal Air Force Film Production Unit

PROVINCIAL TRADE SHOWS.

CARDIFF	Empire	Tues. 9th March	at	10.45 a.m.	NEWCASTLE	Queens Hall	Tues. 9th March	at	10.45 a.m.
BIRMINGHAM	Scala	Tues. 9th March	at	10.30 a.m.	GLASGOW	Paramount	Tues. 9th March	at	10.45 a.m.
MANCHESTER	Odeon	Tues. 9th March	at	10.45 a.m.	BELFAST	Classic	Tues. 9th March	at	10.45 a.m.
LIVERPOOL	Trocadero	Tues. 9th March	at	10.45 a.m.	NOTTINGHAM	Ritz	Wed. 10th March	at	10.45 a.m.
LEEDS	Odeon	Tues. 9th March	at	10.30 a.m.	SHEFFIELD	Cinema House	Wed. 10th March	at	10.45 a.m.

Released: North London—March 15 · South London—March 22

GENERAL FILM DISTRIBUTORS, LTD. 127-133 WARDOUR ST., W.1. TEL: GER. 7311

GB NEWS 12,000 MILES IN 60 MINS AT 30 HOURS WORLD'S LATEST NEWSREEL

UNIVERSAL NEWS

A scene from FLYING TIGERS, which British Lion is Trade showing on March 11. Anna Lee, John Wayne and John Carroll are co-starred

M-G-M BRITISH SUES DONAT

An action to which Robert Donat was one of the defendants was mentioned to Mr. Justice Uthwatt in the Chancery Division on February 26, and was adjourned for fourteen days.

F. W. Beney, who appeared for Metro-Goldwyn-Mayer British Studios, Ltd., plaintiffs in an action against Meadway Productions, Ltd., and Robert Donat said he had a motion on behalf of plaintiffs to restrain Mr. Donat from acting in or rehearsing a stage play in breach of an agreement between the parties arrived at in May, 1938.

Defendants, added counsel, were represented by Mr. Beecroft, and they desired an adjournment for the purpose of answering the plaintiff's affidavit. Plaintiffs did not object.

ALLEGED HOLD-UP AT COVENTRY

Arising from an alleged armed hold-up of a cashier at the Gaumont, Coventry, two men were brought before the magistrates at Coventry on February 26. They were Jack Hancock (aged 20), described as a marine, and Tom Alexander (aged 21), toolmaker, of 43, Poulteney, Coventry, who were charged that being armed with an imitation revolver, they robbed Rowena Sophia Smith of £94 on February 23.

Defendants were remanded in custody for a week.

Took Studio Window Frames

At Beaconsfield on February 23, Thomas Payne (28), assistant film director, of Gloucester Place, W., was fined £10 with £8 7s. costs for stealing six window frames valued at £10 from film studios damaged during an air raid.

His defence was that he took the frames openly. He said he did not realise that the frames had any value.

A Correction

An official of the Shipman and King circuit, who own the two kinemas at Braintree, corrects a statement in last week's KINE. respecting the alleged refusal of local exhibitors to accept Sunday licences carrying the condition banning children under 16.

He stated that the main reason for failure to take up the licence (which had only been applied for in respect to the Embassy) was due to staffing difficulties. It is hoped, he added, to begin Sunday performances in the first week in April.

COMPANY NOTES AND NEWS

NEW PRIVATE COMPANIES

Savoy (Exmouth), Ltd.—Registered February 15. Capital, £1,050 in 1,000 preference shares of £1 each and 1,000 ordinary shares of 1s. each. Kinema proprietors, etc. Secretary: E. E. Perriman. Solicitors: Upton, Britton and Lumb, 37, Bedford Square, W.C.1. Registered office: Savoy Cinema, Rolle Street, Exmouth.

Mayfair Circuit (Soham), Ltd.—Registered February 15. Capital, £1,050 in 1,000 preference shares of £1 each and 1,000 ordinary shares of 1s. each. Kinema proprietors, etc. Secretary: E. E. Perriman. Solicitors: Upton, Britton and Lumb, 37, Bedford Square, W.C.1. Registered office: New Regent Cinema, Clay Street, Soham, Cambs.

Woolwich Empire, Ltd.—Registered February 18. Capital, £100 in 100 shares of £1 each. The directors are: Jacob Rothstein and Sarah Rothstein, both of 11, Goodyear Gardens, N.W.4 (both British of Russian origin). Solicitors: James R. White and Co., S.W.15. Registered office: 15, Cullum Street, E.C.3.

Independent Pictures, Ltd.—Registered February 10. Capital, £1,000 in 1,000 shares of £1 each. Film producers, distributors, etc. The first directors are: David Harris and Mrs. Hannah Rose, both of 15, Kendal Court, Shoot-up Hill, S.W.2; Sydney Harris, 37, Edgeworth Crescent, N.W.4. Registered office: 75-77, Audrey House, Ely Place, E.C.1.

J. B. R. Circuit (Chelsea), Ltd.—Registered February 22. Capital, £1,000 in 1,000 shares of £1 each. Kinema proprietors, etc. The permanent directors are: James Brennan, "Freedholme," Sparkbridge, near Ulverston, Lancs, kinema proprietor; Ravid Rosenfield, Appleby Lodge, Rusholme, Manchester, 14, engineer; Louis Morris, 52, Shaftesbury Avenue, W.1, kinema proprietor.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Naborhood Theatres, Ltd., 8, Piccadilly Mansions, 17, Shaftesbury Avenue, W.1.—A. J. Haggar, of 38, Beechwood Avenue, Thornton Heath, ceased to act as receiver and/or manager on June 30, 1942. (Notice filed February 15, 1943.)

SATISFACTIONS

Regal (Henley), Ltd., Henley House, 2, Chesterfield Gardens, W.1.—Satisfaction in full on September 15, 1942, of four mortgages dated August 26, 1940, and registered September 6, 1940. (Notice filed February 8, 1943.) (According to the register of mortgages, the four mortgages registered September 6, 1940, originally secured all moneys due to bank.)

Regal (Wimbledon), Ltd., Henley House, 2, Chesterfield Gardens, W.1.—Satisfaction in full on October 20, 1942, of mortgage and debenture dated September 18, 1936, and registered September 26, 1936. (Notice filed February 8, 1943.)

SHARE MARKET

	This week.	Movement.
African Theatres Ord. ..	64/1¼	+1/7½
Assoc.Brit.Pic.Corp.5/-Ord.	14/1½	— -/1½
,, 6% Pref.	24/4½	— -/4½
,, 5% Debs. ..	£103	—10/-
A.P.P.H. Ord.	18/9	—
Brit. & Dom. Films £1 ..	3/9	+ -/1½
Brit. Lion Pref. Ord. ..	9/11¼	— -/0¾
Capital Prov. News 5/-	4/-	—
Cine. Television Ddf. (6d.)	4/11¼	— -/0¾
Dufay-Chromex 5/- Ord.	4/1	+ -/2½
Gaumont-British Ord. 10/-	13/10½	— -/1½
,, "A" Ord.	6/6	—
,, 5½% 1st Pref. ..	20/1½	—
,, 4½% New Debs. ..	£100½	+12/6
General The. Prefd. ..	12/6	—
,, 6½% 1st Mort. Deb.	£102½	+ 10/-
Mde. Tussaud 1/- Def. ..	1/6	—
,, £1 Prefd. Ord. ..	15/-	+ -/7½
Moss Empires £1 Ord. ..	35/1½	+ -/1½
,, £1 Cum. Pref. ..	20/-	—
Odeon 5/- Ord.	15/10½	— -/3
,, 6% Pref.	20/6	—
,, 5% Debs.	£102¾	+ 5/-
P.C.T. 7½%Ptg.Pf.Ord. ..	28/-	—
,, Cum. "A" Pref. £1	27/4½	—
,, Cum. "B" Pref. £1	27/1½	—
,, Const. 7% Pref. ..	26/3	—
Sound City (Films)6% Pref.	6/-	— 1/-
Stoll Th. Corp.	9/7½	— -/1½
Twentieth Cent. Ord. ..	1/6	+ -/1½
,, 6% Pref.	3/6	— -/1½
Union Cinemas Ord. ..	2/6	—
,, 1st Pref.	21/-	—
,, 2nd Pref.	20/0	+ -/6
Scophony 5/- Ord. ..	2/11½	+ -/0¾

£1 shares unless otherwise stated.

Kinema Issues Dullish

The main feature of interest in the kinema share market was a jump of 1s. 7½d. (South African currency) in African Theatres to 64s. 1½d. This is due to the comparatively favourable South African Budget, which has affected favourably all South African shares. Otherwise, the tendency was rather uncertain.

In the big groups A.B.P.C. issues were dullish, while Gaumont 10s. ordinary lost 1½d. at 13s. 10½d., and Odeon 5s. ordinary 3d. at 15s. 10½d. Elsewhere, Sound City 6 per cent. pref. lost 1s. at 6s. On the other hand, Madam Tussaud's preferred ordinary rose a further 7½d. to 15s., while Union Cinema 2nd pref., at 20s., were 6d. up.

There was some renewal of buying of debenture issues, among which Gaumont-British 4½ per cent. advanced 12s. 6d. to £100⅜, General Theatres 6½ per cent. 10s. to £102½, and Odeon 5 per cent. 5s. to £102¾. A.B.P.C. 5 per cent. debentures exceptionally lost 10s. at £103.

BRITISH CINEMATOGRAPH THEATRES

BRITISH CINEMATOGRAPH THEATRES, LTD., which, despite the destruction of one of its three theatres by enemy action, paid the first ordinary dividend last year after a lapse of ten years, again announces a dividend of 5 per cent. on both its ordinary and preference shares for the year ending January 31, 1943.

Profits for the year, after payment of all charges, including interest on mortgages and directors' fees, amounted to £5,791, compared with £5,061 in the previous year.

Taxation took £1,500, compared with £2,000, and £182 was written off for depreciation of equipment. After payment of preference and ordinary dividends last year of £1,732 there remained a balance of £16,908 to be carried forward to next year, compared with £14,581 last year.

The directors report that the company's contribution to the nation's finances last year amounted to £10,408. The financial position of the company had again improved. With the investment of £2,000 in National Defence Bonds, there was an amount of cash in bank and in hand of £5,009.

The 32nd annual meeting was held on February 25 in the company's offices which survived the "blitzing" of the Picture House, Southampton, in November, 1940. The company also owns the Picture House, Ipswich, and the Grand, High Wycombe.

Major A. W. Banner, O.B.E., chairman and managing director, said that in spite of air raids, warnings, restrictions and the loss of the Southampton theatre, the company had been able to show a very satisfactory profit on the year's working.

Major Banner referred to the dispute between exhibitors and renters on the question of flat rate bookings versus percentage bookings, and stated that he could not predict what 1943 had in store for exhibitors, but by the help of the C.E.A. and some common-sense by the renters a policy of "live and let live" might be devised to the satisfaction of all parties.

The 100 per cent. increase in Entertainment Tax in May last was a severe blow to the Industry. The public reaction was quickly shown in the attendances, but the ultimate effect of such a drastic increase in the tax was impossible to estimate until normal times returned.

A.B.P.C. Stars Get a Ducking at Welwyn

Gordon Harker, as ship's mate to Finlay Currie's ship's captain, and with Phillip Friend playing an R.A.F. pilot rescued from the "drink," had "to take it" at Welwyn this week, where Associated British are shooting close-ups for the sea scenes of "Warn That Man."

These scenes, which will be cut in with actual sea exteriors taken recently, show Harker and his two companions floundering in the sea after their ship had been bombed and sunk. For each rehearsal and the actual takes the three men had to plunge into a huge tank something like the size of a pond and wade about with water up to their chins, and after an intensive morning's work the three were in no mood to reply to the wisecracks of those looking on.

He is co-starred with Raymond Lovell, who plays both villain and hero. Others who are giving a good account of themselves are Jean Kent, an attractive heroine; John Salew, Pat Ahearne, Anthony Hawtrey and Anthony Holles as enemy agents of a very believable type. Shooting is not expected to be completed before the second or third week of the month.

Famous Frenchman Speaks

At the request of the French National Committee, M. Kimmling, a famous Frenchman, spoke at a reception held for civic dignitaries after a special preview of "To-morrow We Live," which took place on Tuesday last at the Opera House, Coventry.

M. Kimmling's speech, which described the film in words of high praise, drew prolonged applause from people of that cruelly blitzed city, who realised more poignantly than many what German bestiality can mean.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Kentucky Minstrels (New Realm)—American.	... 74 min. (U)	Douglas Montgomery, Evelyn Venable, William Frawley.	Period musical drama based on the life story of Stephen Foster, famed composer of Plantation songs. Reviewed as "Harmony Lane" Sept. 12, 1935.	Sound general supporting feature. O.K. for juveniles.
Over My Dead Body (20th Century-Fox)—American.	... 68 min. (A)	Milton Berle, ... Mary Beth Hughes, Reginald Denny.	Murder mystery comedy drama with a novel theme but too much of the star comedian. Title and production good.	Moderate second. Not fo youngsters.
***Please Teacher** (I.F.R.)—British.	... ... 75 min. (U)	Bobby Howes, ... Rene Ray, Vera Pearce.	Hilarious musical comedy adapted from Hippodrome stage success with Bobby Howes in great form.	Good second feature booking for all family halls.
Quiet Please, Murder (20th Century-Fox)—American.	... 70 min. (A)	George Sanders, ... Gail Patrick, ... Richard Denning.	Mystery melodrama with ingenious story and novel background. Thrills effective.	Good crime booking for mo halls. Hardly for youngster
***Sanders of the River** (Anglo-American)—British.	... 97 min. (U)	Paul Robeson, ... Leslie Banks, Nina Mae McKinney.	Spectacular adventure drama, based on Wallace's exciting book. First reviewed in KINE. April 4, 1935.	Good re-issue, particularly fo family and juveni audiences.
Silver Fleet, The (General F.D.)—British.	... ... 88 min. (U)	Ralph Richardson, ... Googie Withers, Esmond Knight.	Gripping and inspiring underground drama in occupied Holland. Story good, acting vital, and human angle strong.	Excellent general booking Great for the family.
Silver Queen (United Artists)—American.	... ... 81 min. (A)	George Brent, ... Priscilla Lane, Bruce Cabot.	Romantic melodrama based on the rigid code of the gambler. Story artless, but staging glamorous, final scrap terrific.	Good programmer for th populars. Nothing harm youngsters.
Social Enemy No. 1 (Anglo-American)—American.	... 74 min. (A)	Leon Ames, ... Luana Walters, George Taggart.	Social problem play illustrating through ingenuous fiction the evils of syphilis. Message grim and timely; title box-office.	Problem proposition maini for industrial halls. D finitely not for youngsters.
***Spellbound** (I.F.R.)—British.	... ... 66 min. (A)	Derek Farr, ... Vera Lindsay, Hay Petrie.	Spiritualistic melodrama relating to the mental unbalancing of a young man. As re-edited makes an efficient thriller.	Not for youngsters or famil halls, but useful for its quo value.
Time to Kill (20th Century-Fox)—American.	... ... 61 min. (A)	Lloyd Nolan, ... Heather Angel, Ethel Griffies.	Murder mystery comedy melodrama, the latest and easily the best of the Michael Shayne detective series.	Very good support. Nothin to harm youngsters.
***Variety Jubilee** (Butcher)—British.	... ... 92 min. (U)	Reginald Purdell, ... Leslie Brook, and All Star Variety.	Picturesque and friendly romantic musicale, tracing the chequered fortunes of the music hall. supporting bill stupendous.	Capital star and title novel booking for all classe family included.
Yesterday's Hero (I.F.R.)—American.	... 64 min. (U)	Mickey Rooney, ... Ann Nagel, Frank Shields.	Plausible story, family angle and Mickey Rooney as the clever juvenile star before sophistication overtook him.	Excellent second feature fo the family. Boys and gir especial fare.

*A British picture.

REVIEWS FOR SHOWMEN

Time to Kill

20th Century-Fox. American (A). Directed by Herbert I. Leeds. Featuring Lloyd Nolan, Heather Angel and Ethel Griffies. 5,477 feet. Release not fixed.

MURDER mystery comedy melodrama. the latest and easily the best of the Michael Shayne detective series, telling how an audacious private sleuth gets in and out of a complicated crime web. The tale takes life somewhat lightly, but with all its exuberant homicidal tendencies it is good fun as well as a good thrill. The acting is sound and the technical presentation first class. Very good supporting programmer for the majority of halls.

Story.—Michael Shayne, a private detective, is hired to recover a valuable coin stolen from the collection of Mrs. Murdock, a wealthy widow. He loses no time, but before he gets very far he discovers that Merle, Mrs. Murdock's craven secretary, Leslie and Linda, Mrs. Murdock's son and daughter-in-law; and a host of other people, including an unscrupulous dealer in precious stones, are involved. While he sorts out the suspects three murders are committed, but in the end he spectacularly reveals the killer and describes the fabulous motive for the crimes.

Acting.—Lloyd Nolan is in capital form as Michael Shane, and Heather Angel, Doris Merrick, Ethel Griffies, James Seay and Richard Lane give good support.

Production.—The story is far from easy to follow, but its surface action is so crisp and versatile and its characters so vital and intriguing that its complexities are an aid rather than an impediment to popular crime entertainment. Staging is good, too. Star and series values clinch the snappy deal.

Points of Appeal. Crowded, exciting and actionful plot, very good characterisation, elegant atmosphere, neat thrills, popular comedy and romantic relief and star and series values.

Silver Queen

United Artists. American (A). Directed by Lloyd Bacon. Featuring George Brent, Priscilla Lane and Bruce Cabot. 7,274 feet. Release not fixed.

ROMANTIC melodrama, set in New York, San Francisco and Nevada City in the lusty, golden 1870's, describes, among other things, the rigid code of the incorrigible gambler. The story is both artless and theatrical, but vigorous characterisation, picturesque costumes and trappings of the period and, above all, a rousing culminating fight securely underpin the familiar yet by no means colourless edifice. Star values endorse its obvious industrial and feminine appeal. Good "programmer" for the populars.

Story.—Steve Adams, an ex-miner and Wall Street buccaneer, is seriously hit by a Stock Exchange crash. He tries to retrieve his fortune at cards, but loses his sole remaining assets, the deeds of the Gambler's Luck Mine, to James Kincaid, a professional gambler. The shock kills him. Coralie, his daughter, is a chip of the old block, and she turns to poker to satisfy her father's creditors.

She temporarily postpones her marriage t Gerald Forsythe, a plausible young financie but Kincaid, unaware of the postponemen gives the deeds of Gambler's Luck to Gera as Coralie's wedding present. Gerald not on fails to inform Coralie of Kincaid's big gestu but uses the money that Coralie sets aside meet her father's obligations to exploit th mine in his own interests. Eventually th truth comes out, and Kincaid and Gerald ha a showdown. Needless to say, Kincaid ge the better of the scrap and wins Coralie.

Acting.—George Brent gives a clear-cut po trayal as Kincaid, Bruce Cabot is every inc the storybook villain as Gerald, and Priscil Lane looks attractive and wins at cards wi incredible ease as Coralie. Lynne Overma Eugène Pallette, Janet Beecher and Guin Williams are sound in key supporting rôles.

Production.—The play compels romanc villainy and adventure to commingle in suc artless alchemy that there are times when th action and happenings are strikingly remin scent of the early silent films. But ingenuo as it all is, it nevertheless effectively coupl popular theatre with equally popular fis cuffs. Its many hearty and colourf attributes, to say nothing of its tradition love interest, should see it safely through industrial company. Star values take the ri out of the gamble.

Points of Appeal.—Robust, straightforwa story, colourful atmosphere, vigorous chara terisation, hectic grand finale, good title a popular stars.

The Silver Fleet

General F.L. Campbell S... during Ralp... Esmond ...

British (U). Directed by Vernon ...ell and Gordon Wellesley. Fea... Richardson, Googie Withers and ...ght. 7,883 *feet. Released March* 15, 1943.

TENSE, ...pressive and inspiring under-...ground ...omantic melodrama, set in occu... the diary of a loyal Dutch ship... ...llows himself to be branded a ...odwink the Nazis while engaged ...ge of enemy submarines. The ...hes espionage from the domestic ...he conventional thriller angle, ...d concentration on the human ... than compensates for the limita... ...ecular highlights.

...y written, competently portrayed ... with showmanship and imagina... ...pionage fiction of purpose and ... popular, family and feminine ...ellent general booking.

Story.—J... ...p van Leyden, a Dutch ship... ...builder, is ...reed to build submarines for the ... Nazis wh... they occupy Holland. He is ...reminded ... his small son William that ...Admiral ... Hein, an older Dutch patriot, ...had saved ... Holland from an early aggressor ...and, fired ... his example, organises a "Piet ...Hein" sab... movement.

The first ...ubmarine to be completed is ...skilfully a... audaciously delivered into the ...hands of th... British, but Jaap's "behind the ...scenes acti...ties" soon causes him to be sus... ...pected by his wife, associates and workpeople. In the end, he persuades a group of Nazi high officials to accompany him during the trials of the second submarine to be completed and sees that they go to their death. He dies, too, but his honour is vindicated and his sacrifice is not in vain.

Acting.—Ralph Richardson gives a smooth, powerful and thoroughly convincing performance as Jaap van Leyden, and Googie Withers is natural and appealing as his doubting wife, but neither has anything on Esmond Knight as a ruthless Gestapo chief. Although blinded in the *Bismarck* fight, this actor gives a confident and appropriately arrogant portrayal. Willem Akkerman, Margaret Emden and Joss Ambler also contribute good work in direct support.

Production.—The picture is produced with the full co-operation and advice of the British and the Netherlands Navies, but the co-directors have wisely concentrated more on the human, or rather domestic, side of espionage than the technical.

The hero, inspired by a great national figure, is unable to take his wife or associates into his confidence when he embarks on sabotage, and his lone fight against his country's enemies and inability to explain his suspicious actions giv... the drama compelling light and shade.

There ar... of course, many illustrations of the determ...ation of the Dutch as a nation, but the bra... integrity and soul of the country is mainly ...mbodied in the courage and resource of ...he central character. The narrative takes ...iary form, and its unique presentation, a...plified by polished acting and imaginative ...irection, thrusts its poignant and powerful m...ssage firmly home to the accompaniment o... moving and exciting underground entertainme...t. A first-class British film.

Points of ... Appeal.—Inspiring and gripping story, stron... human angle, vital and clever characteris...on, effective presentation, good ...wists, pong...nt and exciting ending, provocative title a... big star values.

So...ial Enemy No. 1

Anglo-Ame...an (A). Directed by William ...High. Fea...ring Leon Ames, Luana Walters and George ...aggart. 6,800 *feet. Release not fixed.*

SOCIAL p...blem play, illustrating through ingenu... fiction the evils of syphilis and, at the ...me time, offering a stern warning against ... quacks." It tackles its task with unabated zest and covers a tremendous amount of ground, but it is a little too artless to be classified either as good documentary or arresting melodrama. Its value as a commercial proposition rests mainly on its provocative title. "Damaged Goods" offering, with obvious box office potentialities for industrial halls.

Story.—Dr. Cavanaugh, a conscientious, outspoken medical officer, takes on the job of ridding a growing industrial town of syphilis. He is assisted in his urgent task by Sandra, an attractive and competent reporter. His fight against the scourge meets with the opposition of narrow-minded councillors, but he sticks to his guns.

His campaign soon results in the majority of the citizens submitting to blood tests, but, unfortunately, Bill Thorne, young husband of Betty, Sandra's younger sister, is found to be infected. Bill later learns that he has passed the disease on to his wife and unborn child and takes the life of the quack who had pronounced him cured before his marriage. His sensational trial and ultimate acquittal turns the tide in Dr. Cavanaugh's crusade.

Acting.—George Taggart acts reasonably well in the difficult rôle of Bill, and Leon Ames and Luana Walters are adequate as Dr. Cavanaugh and Sandra.

Production.—The picture is not without grim warnings, but, although it may serve a social service it, nevertheless, creates the feeling that commercial rather than lofty considerations prompted its hasty production. This may be the time to start a campaign against venereal disease, but many may doubt if the average kinema is the appropriate place. Here we leave the individual exhibitor to decide whether or not its powerful box office possibilities override questions of propriety. Incidentally, it is only right and proper to point out that Ernest Brown, Minister of Health, has written a favourable preface.

Points of Appeal.—Title values.

Over My Dead Body

20th Century-Fox. American (A). Directed by Malcolm St. Clair. Featuring Milton Berle, Mary Beth Hughes and Reginald Denny. 6,117 *feet. Release not fixed.*

MURDER mystery comedy drama concerning a prolific writer of mystery stories who deliberately gets mixed up in a real murder in the hope of finding a satisfactory solution to his latest plot. The basic idea is ingenious, but unhappily it has to play second fiddle to Milton Berle, who unwittingly supplies cogent proof that you can have too much of a good thing. Few, we fear, will share the star's noisy approval of his own jokes. Elegant staging is easily its most favourable amenity. Moderate "second"

Story.—Jason Cordry, a writer of mystery stories, thinks of many plots, but is always at a loss for an ending. His wife, Patricia, works in the office of a finance corporation, and while visiting her Jason overhears Brenner, the senior partner, telling his associates that the firm is in serious financial difficulties. The situation has its parallel in Jason's latest story and he offers to make a suicide look like murder in order to give Brenner and his partners time to straighten out their affairs. He is engaged, but his grasping of the opportunity to find an ending to his tale leads to the courtroom and many unexpected complications before a satisfactory solution is reached.

Acting.—Milton Berle is good in small parts, but his technique is less effective in large doses. Mary Beth Hughes has very little to do as the wife, and the rest have even less.

Production.—The story opens with considerable promise, but before it gets very far its ingenuity is subjugated by Mr. Berle's overpowering wit and personality. In other words, it is little short of a one-man bore. To put it in a second feature category almost amounts to flattery.

Points of Appeal.—Good title and staging, and novel if not fully developed theme.

Variety Jubilee

Butcher. British (U). Directed by Maclean Rogers. Featuring Richard Purdell, Leslie Brook and All Star Variety. 8,243 *feet. Release not fixed.*

GAY, picturesque and friendly romantic musicale tracing the chequered fortunes of the London music hall from the palmy Boer War days to the uncertain, but more prosperous present. A slight yet human tale of family ownership, told by an elderly stage-door keeper, furnishes an appropriate excuse for the introduction of many of the most popular tunes, stars and turns of yesterday and to-day, as well as a homely vehicle for the exploitation of appealing nostalgic sentiment.

Reginald Purdell, Leslie Brook and Ellis Irving are the principal straight players, and all three contribute honest, unaffected and versatile portrayals. George Robey, Charles Coburn, Ella Retford, The Six Can-Can Dancers, and Ganjou Brothers and Juanita are responsible for entertaining and authentic vaudeville intermissions. The complete picture is colourful, heartwarming cavalcade. Capital star and title novelty booking for all classes and the masses and family in particular.

Story.—Kit Burns and Joe Swan, variety artistes, are rivals for Evelyn Vincent, Joe's dancing partner. Kit is the fortunate suitor, but he and Joe remain good friends. Joe receives a Boer's bullet at Spion Kop, but when he returns Kit, who, meanwhile, has acquired a music hall, gives him a job. They see variety prosper up to and during the Great War, but Kit and Evelyn receive a severe blow when Chris, their only son, is killed in action. Happily, Chris leaves a son, Kit, junior, and it is hoped that he will follow in his grandparents' footsteps.

During his youth variety slumps and Kit and Evelyn die in povety. Later there is a revival, and Joe gets a job as a stage-door keeper in the hall he once managed. Kit junior, now a sergeant pilot, takes the stage while on leave and sings his father's favourite songs. He is accompanied by the Coldstream Guards Band, and his performance brings the tale to a graceful and showmanlike close.

Acting.—Reginald Purdell performs naturally and makes a good narrator as Joe. Leslie Brooks meets all emotional demands and looks attractive as Evelyn, and Ellis Irving acts smoothly and sings adequately as Kit. The supporting variety and radio turns and talent include George Robey, Charles Coburn, Ella Retford, Charles Shadwell, Joan Winters, Nat D. Ayer, Marie Lloyd, jun., Wilson, Keppel and Betty, the Six Can-Can Dancers and Ganjou Brothers and Juanita. The last named were a big hit.

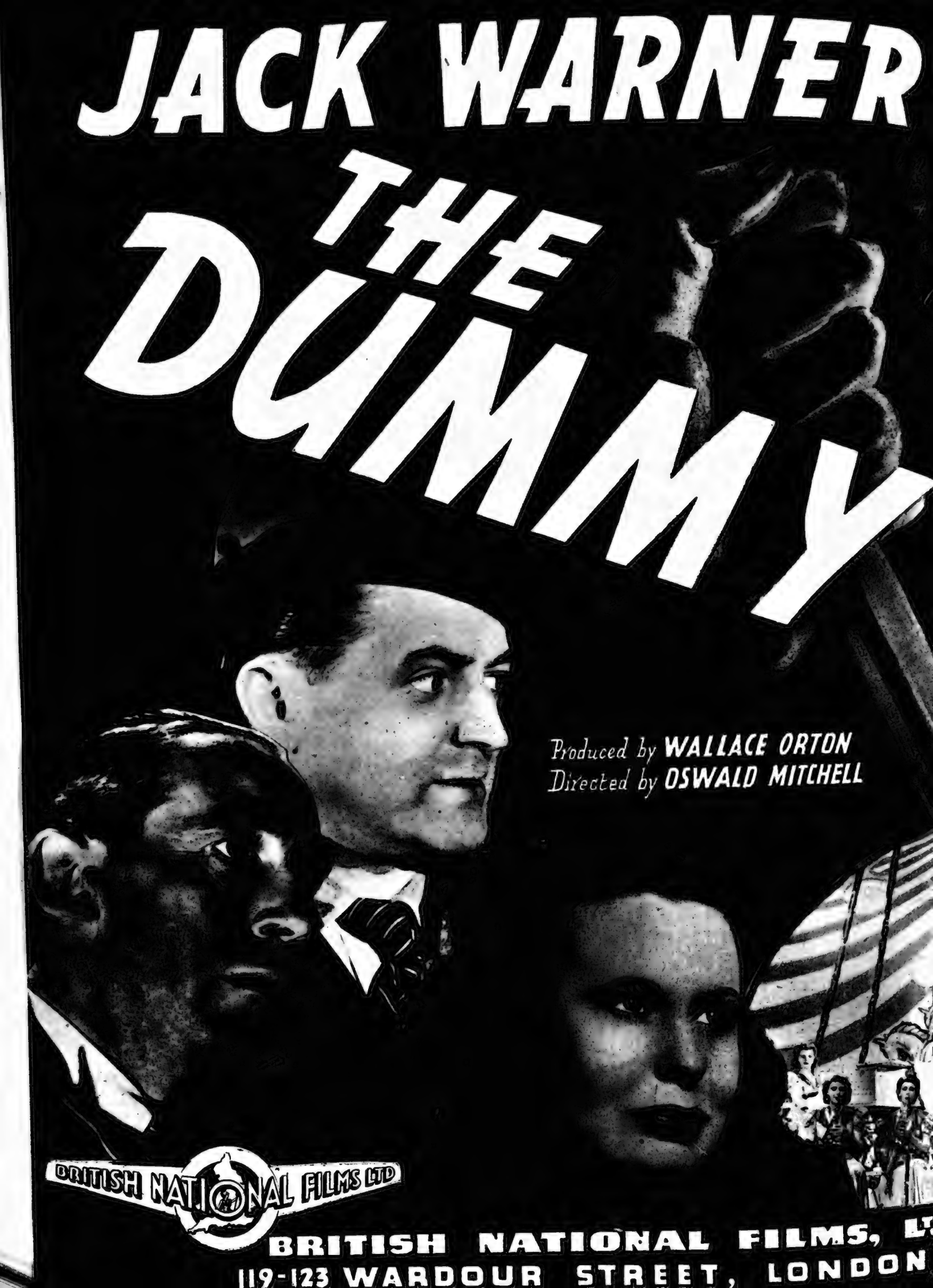
Production. The picture, which is part family album, part song album and part music hall history, opens in the golden gay 'nineties era, covers the hectic Boer War and Great War periods and ends in the present day. Its journey through three generations is unhurried and episodic, but each phase awakens such pleasant memories and furnishes such effective opoprtunities for tuneful music and song that its scrapbook technique heightens rather than harms its perspective. It has a warm, friendly family party feeling that is typically and traditionally British and will appeal to young and old alike. Moreover, its title and star values are definitely and irresistibly box-office.

Points of Appeal.—Pleasing, colourful and eventful story, popular sentiment, capable acting, convincing atmosphere, wealth of variety and radio talent and big title and star values.

REVIEWS
Continued on page 24

JACK WARNER

THE DUMMY



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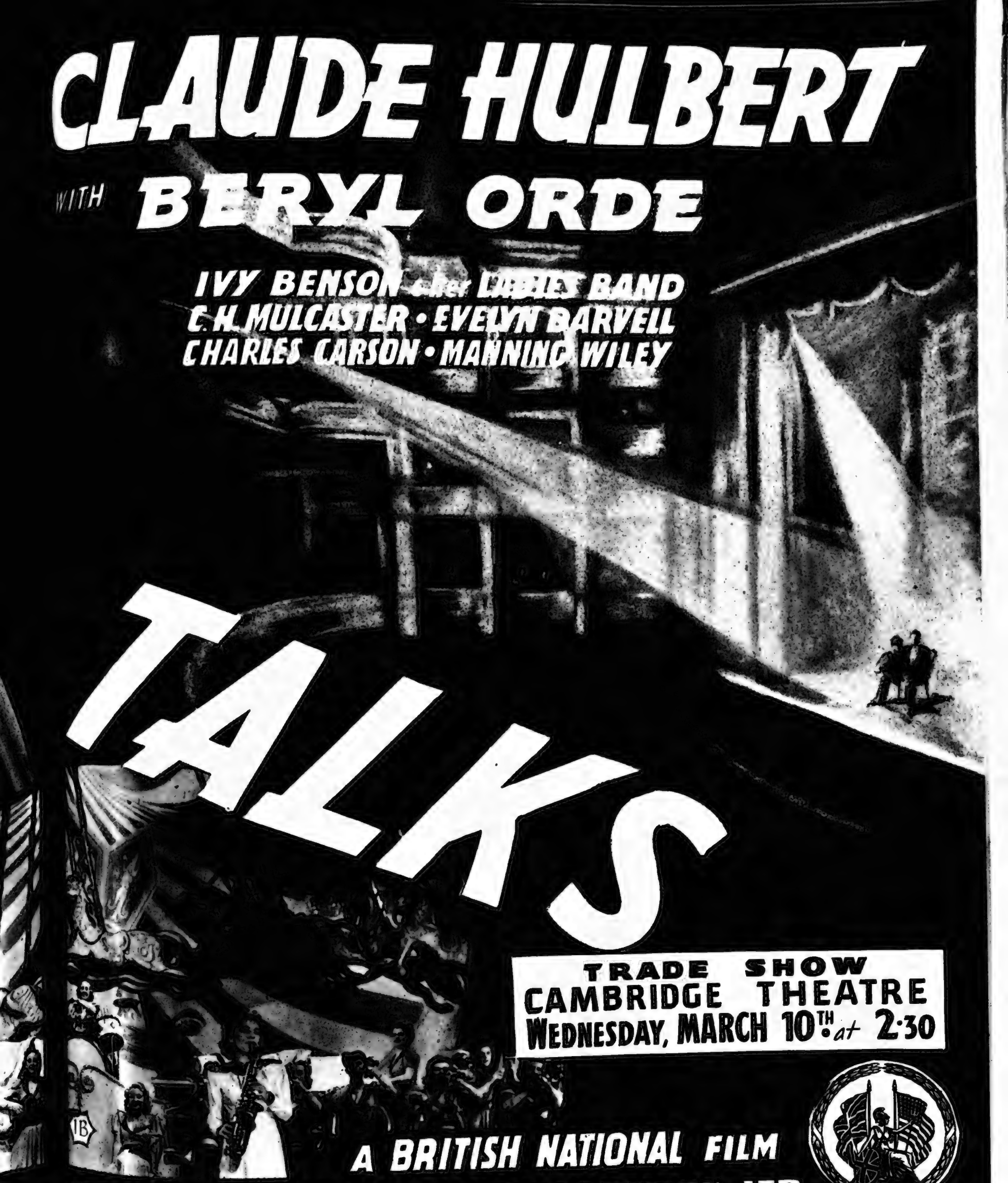

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Continued from page 21

Quiet Please, Murder

20th Century-Fox. American (A). Directed by John Larkin. Featuring George Sanders, Gail Patrick and Richard Denning. 6,304 feet. Release not fixed.

MURDER mystery melodrama, telling how a young investigator outwits a cunning crook's plot to invade a public library and steal a valuable collection of first editions. The story is coloured with the subterranean activities of Nazi emissaries and some high falutin' commentary on the complex psychology of the sadist, but is at its best when dealing with unadulterated crime. So are its stars and popular supporting players. It should register with other than the squeamish. Good crime fiction for most halls.

Story.—Fleg, a ruthless and inhibited book-lover with a wide streak of sadism, kills an attendant at a public library and steals a priceless edition of "Hamlet." He and Myra Blandy, his partner, forge copies and sell them to equally unscrupulous collectors. McByrne, a keen young private detective, gets inquisitive and they plan to bump him off in the library. Martin Cleaver, a collector working for the Nazis, buys a forged copy of "Hamlet" and later demands his money back. He, too, is led to the library. Meanwhile, Fleg learns that there are other books worth stealing. He stages a phoney police raid with the idea of getting them and eliminating McByrne and Cleaver. The latter is liquidated, but A.R.P. rehearsals enable McByrne to turn the tables on Fleg.

Acting.—George Sanders acts with strength and conviction as the ruthless Fleg, Gail Patrick is an elegantly-turned-out Myra, and Richard Denning gives a clean-cut portrayal as the eager and courageous McByrne. All the supporting rôles are completely filled.

Production.—The by-play turning on Fleg's complex personality and his hold on Myra occasionally impedes and complicates the development, but otherwise the picture is a colourful example of full-blooded crime fiction. Its novel and effective background, obvious star values and intriguing and clever title neatly round off good thriller fare for all but family audiences.

Points of Appeal.—Ingenious story, good characterisation, novel backgrounds, star values and good title.

SHORTS OF THE WEEK REVIEWED

COLUMBIA

CATCH THE SUNBEAMS. British (U). 1,460 feet. Release not fixed.—Instructive and timely interest featurette, describing the manufacture of cloches, ingenious glass and wire contraptions used to hasten the growth of essential garden foods. Appropriate commentary, smoothly delivered by Frank Phillips. Very good general fill-up.

FIELDS OF BLUE. British (U). 1,513 feet. Release not fixed.—Interest short illustrating the growth and harvesting of flax, a plant that is playing an important part in our war effort. Treatment somewhat ponderous, but Frank Phillips' commentary friendly. Acceptable fill-up for all classes.

GENERAL F.D.-UNIVERSAL

CHASING THE BLUES. American (U.). 1,350 feet. Release not fixed.—Variety short with accompaniment by Ted Rio Rito and his band. Turns good, but technical qualities a little patchy. Average musical fill-up.

BIRDS OF A FEATHER. British (U.).. 1,476 feet. Release not fixed.—Nature short taking the form of a visit to a large bird sanctuary. Interesting, but rather drawn out. Fair fill-up.

JAIL HOSTESS. American (U.). 817 feet. Release not fixed.—Magazine short, fashioned on Stranger than Fiction lines. Items effectively varied and technical qualities adequate. Safe fill-up of its type.

MYSTERIOUS FOUNTAIN OF HEALTH. American (U.). 794 feet. Release not fixed.—Stranger than Fiction novelty featurette, the highlight of which is a town populated with people with perfect teeth. Presentation satisfactory. Usable fill-up.

RKO-RADIO

WINTER SETTING. American (U.). One reel. Release not fixed. Engaging and thrilling sporting interest short, illustrating the many exciting and picturesque amenities of Sun Valley, America's fashionable winter resort. Commentary smooth and photography good. Good general fill-up.

BYRON NELSON. American (U.). One reel. Release not fixed.—Hints and tips on the finer points of golf by the American champion. Photography excellent. Good general fill-up.

POLO PONY. American (U.). One reel. Release not fixed.—Picturesque and thrilling sporting interest short, describing the training of polo ponies. Commentary and photography first class. Very good general fill-up.

†*THE VANISHING PRIVATE. American (U). One reel. Release not fixed.*—Donald Duck cartoon in Technicolor, telling how a bullied rookie gets the better of his tough sergeant by finding a new use for invisible camouflage paint. Gags very good and colour work excellent. Box-office short.

†*HOW TO FISH. American (U). One reel. Release not fixed.*—Goofy cartoon, photographed in Technicolor, taking the form of an illustrated fishing manual. Drawings, colour work and commentary excellent. Great fill-up.

†*PLUTO AT THE ZOO. American (U). One reel. Release not fixed.*—Pluto cartoon in Technicolor, telling of Pluto's unsuccessful attempt to steal a bone from a lion's cage. Slapstick draughtsmanship brilliant and animation perfect. Outstanding fill-up.

†*THE SLEEPWALKER. American (U). One reel. Release not fixed.*—Pluto Technicolor cartoon, describing somnambulistic Pluto's big deed for a forlorn dachshund and her pups. Gags both human and funny and colour work first class. Excellent fill-up.

†*DONALD'S GARDEN. American (U). One reel. Release not fixed.*—Donald Duck cartoon in Technicolor, showing gardener Donald at war with a mischievous mole. Gags and draughtsmanship clever. Very good fill-up.

WOMEN AT ARMS (This is America. Series No. 1). American (U). Two reels. Release not fixed.—Topical cross-sections of life interest featurette, describing American women's changeover from domestic and office to strenuous and essential war work. An officer's wife is the pivot, and her experiences, both at home and in the factory, give a human touch to impressive cameo documentary. Photography and commentary first class. Very good, particularly for the feminine element.

PRIVATE SMITH (This Is America. Series No. 2). American (U). Release not fixed.—Topical featurette, illustrating the breaking-in of an American rookie. The process is not new, but thorough and showmanlike treatment make the transition entertaining. It should instruct as well as amuse, both soldier and layman. Good average fill-up.

NEW REALM

CIRCUS (U). 1,170 feet. Release not fixed.—Ingenious model cartoon in which toys in a nursery come to life and stage a circus complete with lion-taming and trapeze acts. Very good novelty booking.

20th CENTURY-FOX

THE NAVY AND THE NATION. March of Time series, No. 9, Eighth Year. American (U). 1,767 feet. Release date March 8.—Affords conclusive proof of America's realisation that there must be total effort, and shows how every citizen who can do anything is now working to further the nation's output of everything to speed the building, maintenance and running of the U.S.A.'s fast-growing navy. A most enlightening film with convincing evidence that isolation thoughts have gone into the discard and that the United States is now a country of united effort. Comment is without bombast and photography superb.

† In Colour.

REISSUES

Please Teach

International F.R. British (U). Directed by Stafford Dickens. Featuring Rene Ray and Vera Pearce. 6,[illegible] feet. Immediate release.

SNAPPY farcical comedy ad[illegible] Hippodrome stage succe[illegible] Howes at the top of his form[illegible] knock-about comedy, and abo[illegible]

With more plot than the[illegible] comedy, it is essentially scree[illegible] ment and will do much to k[illegible] audiences in a riot of humour[illegible] forgetful of austerity trials. Fi[illegible] KINE., February 25, 1937.

Yesterday's He[illegible]

International F.R. American (U[illegible] by William Nigh. Featuring Mi[illegible] Ann Nagel and Frank Shields[illegible] Immediate release.

UNPRETENTIOUS but hom[illegible] Mickey Rooney as a schoo[illegible] to his shell-shocked father, for[illegible] just a "soak" and despised [illegible] town's inhabitants. "Shockey[illegible] suffers because of his father's fa[illegible] problem is solved when a strike[illegible] to the detriment of the farmers.

Has all the essentials of a [illegible]ood family picture and a handy second fe[illegible]ture. Previously reviewed in KINE., Septe[illegible]ber 9, 1937.

Spellbound

I.F.R. British (A). Directed by John Harlow. Featuring Derek Farr, Vera Lindsay and Hay Petrie. 6,002 feet. Immediate release.

AN athletic and intelligent undergraduate violently in love with a shopgirl and determined to marry her against family wishes loses her by her sudden death. Under this mental stress he makes contact with a spiritualist and at a séance is shown his former fiancée materialised, a manifestation which turns his brain. He is restored to normality by the love of a childhood friend.

The film as reissued has been drastically cut and re-edited to form a thriller. Hannen Swaffer contributes an earnest and convincing preface. First reviewed in the KINE. January 16, 1941.

Kentucky Minstrels

New Realm. American (U). Directed by Joseph Santley. Featuring Douglas Montgomery, Evelyn Venables and William Frawley. 6,711 feet. Release not fixed.

THIS film, depicting the life story of America's famous composer of Plantation songs, Stephen Collins Foster, was reviewed in our issue of September 12, 1935, under the title "Harmony Lane." It is a tuneful picture, very human, and with a good romantic angle. The story is slight, but has sound emotional appeal. Such songs as "Old Black Joe," "Old Kentucky Home," and "Swannee River" are all well put over and blend smoothly with the action.

As Christy, of Minstrel fame, William Frawley is well in character and brings a breath of cleverness to the pic[illegible]re.

Sanders of the R[illegible]er

Anglo-American. British (U). Directed by Zoltan Korda. Featuring Paul R[illegible] Banks and Nina Mae McKinney. 8,764 feet. Release not fixed.

SPECTACULAR adventure[illegible] adapted from Edgar Wal[illegible] read, persistently popular and [illegible] originally released by Unite[illegible] reviewed in the KINE. of April[illegible]

It is, of course, seven yea[illegible] longer counts for quota, but[illegible] from the date of its registratio[illegible] other signs of age. Set i[illegible] fashion in clothes is of little[illegible] still colourful and thrilling[illegible] ment, a vigorous and ti[illegible] British colonial administratio[illegible] author values put the seal o[illegible] some box-office revival.

NOTTS AND DERBY

Worried About Conditions

LICENCE conditions in Chesterfield and Derby were discussed at last week's meeting of the Notts and Derby branch, over which J. Pollard presided.

It was stated that in view of the proposed alterations in Sunday licensing conditions at Chesterfield the solicitor, Norman Hart, had been instructed to act in conjunction with the branch secretary.

With regard to Sunday licensing conditions at Derby, it was reported that representations had been made by religious organisations to the Derby licensing authority. Although Sunday opening had been granted on the plea that it was necessary for H.M. Forces and munition workers, a very large ratio of patrons were children under the age of 16, it was asserted.

This allegation was strongly refuted by members from their own observation. The licensing authority, it was stated, had agreed to meet representatives of the Association to discuss the matter.

Save Celluloid

The meeting was advised of the fact that Nottingham was being used as a "testing ground" for the salvage of unwanted film negatives from amateur photographers, and the Chairman said he hoped members would make a real success of this effort and set an example to the rest of the country.

Aspersions

In respect of recent allegations made by the Chief Constable of Nottingham when, through the Press, he expressed views regarding abuses at certain unnamed Nottingham kinemas, it was felt by members that the accusations were in respect of a few isolated cases, but that they reflected, as a consequence, unfavourably on exhibitors as a whole.

Benevolence

Fred A. Prior reported that cheques received in respect of the Nottingham City Watch Committee's allocation from the Sunday opening levy up to July, 1942, were of £51 10s. for the branch benevolent fund and £230 for the C.T.B.F.

A letter of thanks from Lord Riverdale for the efforts of branch members on behalf of the Royal Air Force Benevolent Fund (for which £5,000 has been raised by kinemas in the branch territory) was read.

DERBY EXHIBITORS MEET

Discuss S.O. Ban

Agitation fostered by local religious bodies over the admission of children under 16 to Sunday shows resulted in a meeting of Derby managers at the Regal last week, when Victor Goodson, of the Coliseum, presided.

Mr. Goodson stated that the matter had received a tremendous amount of publicity with the result that the Town Clerk had contacted some of the managers. It appeared that at the last meeting of the Estates Committee a number of letters were read from the religious bodies. In one of these letters it was stated that queues of children unaccompanied had been seen outside kinemas on Sundays, and that it was having a bad effect on Sunday School attendances.

The matter was discussed by the committee, and it was agreed to have two of the managers present to give the kinema point of view before the committee replied to the letters. From his point of view the committee appeared to be quite co-operative.

Following discussion, it was decided to present a report of the meeting to Notts and Derby C.E.A. for consideration and advice.

An impressive gathering of Allied military chiefs attended a special show of 20th Century-Fox's IMMORTAL SERGEANT. Here is seen Major-Gen. H. T. McMullen, C.B.E., M.C., chatting with John Brophy, author of the best-selling novel on which the film is based

Government and the Film

Oliver Bell, director of the British Film Institute, speaking in Manchester on Friday, declared that the war had made people in authority film conscious. In all countries where film producing went on the idea of using film had become part of Governmental policy; the use of the film for official purposes was likely to develop. Now that the Government had a proportion of screen time allotted to it for propaganda films, he thought that Government intervention in film programmes had come to stay.

People were beginning to pick and choose their films. In that he saw a tendency towards specialisation in kinema programmes after the war, perhaps from a development of what producers called the "prestige" film.

He looked to a development of the community kinema idea, adding that the film could be a valuable instrument for creating social consciousness.

A. E. CASE PASSES

By the death of Alfred Ewart Case, circuit manager of Albany Ward Theatres, Ltd., the Trade in the West Country loses one of its best-known and charming personalities.

Mr. Case, who was 55 years of age, was leaving home for business when he had a heart attack and passed away almost at once. He joined Albany Ward at Weymouth in the early nineteen-twenties, and when he became circuit manager for the company he took over the Gaumont-British theatres in North Wilts, Gloucestershire and South Wales. Before coming to the West Country he had held several managerial positions in London, including the Star, Fulham, the Lyric, Wandsworth, and the Globe, Battersea. Before the last war, in which he served, he was in vaudeville. His only son, Ewart Case, was manager of the Picture House, Monmouth, before joining the N.F.S.

At the funeral, which took place at Cheltenham, the directors of the company were represented by J. D. Saunders, circuit supervisor, and the Yeovil office staff by R. H. Etchells, publicity manager.

C.M.A. PROGRESS

Six Branches Operating

In addition to the strong branches in London and Scotland, branches of the C.M.A. have been formed in Sheffield, Manchester, Birmingham and Leeds. Others are being opened up in Newcastle, Nottingham, Cardiff, Bristol, and other large centres, so that this year should see the Association placed on a firm national basis, with a fully representative National Council.

A. Higham-Cowen, Chairman of the London Branch, and W. L. Pember, the Secretary, will shortly withdraw from their branch offices in order to devote more time to the national side of the organisation. Mr. Cowen will become the provisional National President, and Mr. Pember will carry on as Acting National Secretary.

A meeting of London Branch members will be convened in the near future to elect officers to replace these two pioneers of the movement.

PROPOSED BAN ON CHILDREN

In view of the number of children who absent themselves from school to visit kinemas, Birkenhead Education Committee has decided to ask the Watch Committee to take such steps as are possible to bring about the exclusion of children under the age of 14 years from kinema performances during school hours on days on which the schools are open.

This recommendation will come before the March meeting of the Town Council.

Seating Complaints

Reference was made at Chorley Town Council, on February 25, to a complaint that at certain kinemas in the district patrons are told only of higher-priced seats when lower-priced seats are available. This led to representations being made to the licensing authority.

R. Evans told the council that the Licensing Committee took a serious view of the matter and if infringements continued they would consider refusing licences.

A sum of £1,815 was contributed to charity last year by kinemas in the county area of Hampshire from Sunday opening takings.

BRUM CALM

Unexciting Meeting Reaffirms Policy

THOUGH much of the discussion at the February meeting of the Birmingham branch dealt with General Council subjects, the question of seven- and four-day bookings was again brought forward. Members endorsed the resolution passed the previous month deprecating such bookings by those who had not done so in the past.

Correspondence was read relating to the master contract of 20th Century-Fox Films. This was considered to be unsatisfactory, and the secretary was requested to refer the matter again to Mr. Fuller.

The six days commencing May 10 were fixed for the taking of the collection in the Birmingham and Midland area for the Red Cross and St. John Prisoners of War Fund.

For the Fund

It was decided that Sunday, May 2, should be set apart as Cinema Day for the Birmingham and Midlands Trade Benevolent Fund. It was announced that all members would shortly receive an appeal from B. T. Davis (hon. sec.) asking them to donate their takings on that day to that fund. Last year the sum of £2,200 was raised as the result of a similar effort.

Women Employees

A. G. May called the attention of all members to the latest Order by the Ministry of Labour and National Service relative to the employment of women between the ages of 18 and 41.

Films for Sundays

H. B. Lane reported that at the monthly meeting of the Sunday Films Committee only one of the films reviewed was considered unsuitable for inclusion in Sunday programmes. Stoke-on-Trent was the latest area to adopt the Birmingham Committee's list of films unsuitable for Sunday exhibition, and it was suggested that members in other Midland areas in which it had not been adopted should seriously consider the matter in their own interests.

Advisers in Economy

During the discussion on the proposed economy in film stock members made various suggestions which were noted by Lieut.-Col. S. K. Lewis, who, with Capt. S. W. Clift, is a member of the delegation appointed to meet the Board of Trade.

PARAMOUNT'S NEW MIDLAND ADDRESS

Claude Solomon, Midland manager for Paramount Film Service, Ltd., asked local exhibitors to note that the sales and booking departments have been removed from Solihull to the central offices at 39-41, John Bright Street, Birmingham. The accounts department will continue at Solihull, but all correspondence concerning bookings, etc., should be addressed to him at the John Bright Street office.

A.B.C. Manchester Man

Manchester area supervisor of A.B.C., Leslie Lewis, and the circuit area engineer have transferred their offices to the recently acquired Apollo Theatre, Manchester, 12. Their telephone number is Ardwick 4222.

PARAMOUNT'S GREATEST STAR CAST

To-morrow's Trade Show of "Star Spangled Rhythm"

THE Greatest star cast in history is claimed by Paramount for "Star Spangled Rhythm," which is to be Trade shown at the Plaza Theatre on Friday, March 5, at 2.30 p.m. There are 16 stars, some 24 front-rank featured players, three celebrated directors (acting instead of directing), 30 other supporting players and other noted personalities from the entertainment world.

To show what America thinks of the picture—when it opened at the Paramount Theatre, New York, the performance began at six o'clock *in the morning*, and by 7 a.m. the theatre was sold out!

Most of the action of the mammoth musical, "Star Spangled Rhythm," shortly to be Trade shown by Paramount, takes place supposedly inside the Paramount studio. The 27 acres and many of its structures, streets and departments were used, as well as the famous iron gates which guard the entrance to the studio.

The greatest cast of famous players ever known includes 16 stars, 24 featured players and 30 other supporting players as well as three celebrated directors portraying themselves in the story.

The players include Bob Hope, Paulette Goddard, Ray Milland, Bing Crosby, Veronica Lake, Fred MacMurray, Dorothy Lamour, Franchot Tone, Mary Martin, Victor Moore, Vera Zorina, Dick Powell, Alan Ladd, Betty Hutton, Eddie Bracken, Rochester, William Bendix, Walter Abel, Susan Hayward, Macdonald Carey, Marjorie Reynolds, Lynne Overman, Albert Dekker, Gary Crosby (eldest of Bing Crosby's sons)—and directors Cecil B. DeMille, Preston Sturges and Ralph Murphy. The director was George Marshall.

Batch of Vocalists

There are several great songs by Johnny Mercer and Harold Arlen, Bing Crosby, Paulette Goddard, Dorothy Lamour and Veronica Lake do a novelty tune, "A Sweater, a Sarong and a Peek-a-boo Bang," with Arthur Treacher, Walter Catlett and Sterling Holloway burlesqueing the glamour trio. "Black Magic" is Vera Zorina's ballet number, with Johnnie Johnston singing the song. Mary Martin and Dick Powell, teamed so successfully for the first time in "Happy Go Lucky," sing "Dreamland," accompanied by the famous Golden Gate Quartette. "A Belt in the Back" features Rochester and Katherine Dunham in song and dance, with 125 negro entertainers. "On the Swing Shift" is sung by Betty Rhodes and Dona Drake, with Marjorie Reynolds as solo dancer and a chorus of 60. Betty Hutton's stellar song is "I'm Doin' It for Defence." Cass Daley, eccentric comedienne of "The Fleet's In," does "He Loved Me Till the All-Clear Came."

Here, at last, is the "gateman's story." This fellow has been kidded in films and stories for years. Now he comes into his own. The plot of "Star Spangled Rhythm" revolves round an old gateman, a "has-been" actor, played by Victor Moore.

Gary Crosby, the eldest of Bing's four sons, makes his screen début in the picture, playing himself.

On page 15 of February 18 issue of KINE. we stated Joseph Doyle was manager of the Odeon, Erith. Mr. Doyle is actually relief manager, and during the hold-up referred to was taking the place of Leonard Young, who is the resident manager of the hall.

S.O. EXPERIMENT

Inquiry at Aberdeen

The Sunday opening of kinemas in Aberdeen is to be discussed at a special meeting of Aberdeen magistrates next Wednesday.

Exhibitors, employees, the Fighting Services, the Presbytery, and the Education Committee have all been invited to send representatives.

Pending further consideration of this matter, the magistrates have expressed no view on resolutions from the Presbytery which were before them the other day.

The Presbytery expressed disapproval of the opening of any places of entertainment except where necessary for members of the Forces. They also urged that in the event of Sunday opening being legalised no licence for the sale of liquor should be permitted, and that any entertainment allowed on Sunday should not be for private profit.

The Education Committee are interested in the matter from the point of view of the admission of children to Sunday shows.

During the month of February special "test" openings, with one kinema per Sunday, were made. A check was kept on the numbers of civilians and members of the Forces attending. The results of these observations will be placed before the conference.

Film Propaganda for Scotland

Robert Hurd, speaking at an exhibition of Scottish films under the auspices of Edinburgh Film Guild last Wednesday, urged the need for well-produced propaganda films to emphasise the requirements of Scotland in post-war reconstruction—in agriculture, housing, and particularly in any scheme which might be visualised in hydro-electric development. Such films, he said, must be directed by Scottish people who knew the history of Scotland, and who would concentrate upon the peculiar needs of Scotland.

Mrs. Tom Battison, widow of the late manager of the Regal, Edinburgh, who died last autumn, has been for some time assistant manager to Hector Morrison, manager of the Ritz, another of the Edinburgh A.B.C. houses.

WASTE PAPER

The salvage drive is as urgent as ever. Are you doing your bit?

Marjorie Reynolds, Dona Drake and Betty Rhodes in STAR SPANGLED RHYTHM (Paramount), now at the Plaza

S.O. on a Commercial Basis

EDINBURGH AND SERVICE APPEAL

AN appeal for the opening of more kinemas in Edinburgh on Sundays for the troops was discussed at the last meeting of the Edinburgh section which decided to defer further consideration until D. A. Stewart, Chairman of the Scottish Branch, could attend.

Ritson Bennell said, in so far as his company was concerned, they were quite prepared to consider the matter, but with four theatres open on Sundays, which completely absorbed their staffs, their hands were rather tied. He stated that Mr. Stewart was quite anxious to meet the military authorities and open the Regal, but felt he should stand by the decision of the Scottish branch for opening on a commercial basis, and he was extremely doubtful whether opening on the Edinburgh terms was commercially practicable.

The Regal was a large theatre, and he did not think there was a sufficient number of troops available to fill it. He did not wish to put in an application to the magistrates for opening on a commercial basis without consulting the Section first to have members' views on the matter, and what their experience of the present arrangement had been.

Mr. M'LAUGHLIN pointed out that the Playhouse, which was a bigger house than the Regal, had been opened on a number of Sundays, and Mr. M'Guire had found it commercially practicable.

Coun. POOLE said that applied equally to the Caley and the Synod Hall.

The CHAIRMAN: Perhaps if we had Mr. Stewart here we could persuade him to take our view.

Against the Section's Policy

Mr. M'LAUGHLIN said they had discussed this matter and decided on a course of action, and it had been found satisfactory alike to the military authorities and to the exhibitors.

Mr. BENNELL thought Mr. Stewart had a right to express his opinion as to the terms on which he would open.

Mr. M'GUIRE said they had not wanted to open the Playhouse, and if they did they wanted to open on a commercial

Continued foot of next column

basis, but they had abided by the decision of the Section, and it had been quite successful financially.

Mr. ALBIN said opening on a commercial basis was quite opposed to their idea. They only wanted to satisfy the military authorities, and if an exhibitor wanted to open to make money that was entirely against the Section's position.

THE COMPLETE PROJECTIONIST

Now Ready

Various advances in kinematograph projection have necessitated the addition of forty pages to the third edition of "The Complete Projectionist," which eager Trade technicians are purchasing at its post free price of 8s. 1d. from Odhams Press Technical Book Department.

It can be confidently stated that there is not, either in England or America, a book of such low cost which so completely covers the whole field of projectionist technique.

New features include chapters on tungsten and discharge lamps, mobile projection, stereophony and sub-standard films, while other chapters have been brought up to date by the deletion of out-of-date matter and the substitution of new

TIDAL WAVES OF PRAISE

Michael Powell and Emeric Pressburger, now famous as The Archers, who produced those outstanding box-office profit and prestige hits, "49th Parallel" and "One of Our Aircraft is Missing," have sailed home again with their new presentation, "The Silver Fleet," which opened before a distinguished and capacity house on Friday last at the Leicester Square Theatre, and has been acclaimed by the Press and public in unified chorus.

"First-class entertainment" is the verdict throughout the national Press which has rarely given such out and out boosting to any film, and, in fact, tidal waves of critical applause are now sweeping "The Silver Fleet" forward to box-office triumph.

H—27-30

"Well, press my the cr

"'It's That Man Again' is full of everything you would expect from Tommy Handley..."
A. Jympson Harman, Evening News

"...a smashingly funny British picture."
P. L. Mannock, Daily Herald

"Roisterous film version of the famous radio feature."
Norah Alexander, Sunday Pictorial

"'Itma'... terrific radio comedy riot, a gilt-edged bet."
The Cinema

"The millions who have listened t Itma will simply wallow in the froth foolery of the screen version."
Moore Raymond, B.B.C. & Sunday Grap

"Likely to cause traffic trouble when it opens at the Tivoli... the film is a yell."
Kay Quinlan, Empire News

"...gigantic piece of fun which is like a pantomime in spring-time..."
Ernest Betts, Sunday Express

"Comedy team of the year ...it's a smash Hitma...."
Seaton Margrave, Daily Mail

"Eighty minutes of hilarious nonsense..."
Reg. Whitley, Daily Mirror

y cuttings — tics are kind"

"English burlesque and wise cracking, alive and sustained . . . will make you laugh yourself sick . . . as I did."
The News Chronicle

"'Itma' splutters like a bunch of jumping crackers with crazy gags and comic disasters."
A. E. Wilson, The Star

"You will enjoy the Itma gang as film stars as much as you do on the radio."
Eric Bennett, Sunday Chronicle

"A foregone self-seller for the twenty millions who listen to the most popular radio programme . . ."
Daily Film Renter

". . . its admirers will queue up . . . rattling good fun . . ."
Harris Deans, Sunday Dispatch

"Tommy Handley has made a film that will be a comedy knock-out all over the country . . .
Ernest Betts, Daily Express

"You will laugh as much at the film as you did at the broadcasts . . ."
Elspeth Grant, Daily Sketch

"Success through the extravagance of its craziness."
The Times

GFD

SPECTACULAR MUSICAL

Hellman's Big Sequence

During the past week Phyllis Stanley has been the hadest wroked member of Marcel Hellman's star-spangied cast in "They Met in the Dark," although James Mason, Joyce Howard, Tom Walls, Karel Stepanek, Peggy Dexter, Walter Crisham, Edward Rigby, Betty Warren, Ronald Ward, David Farrar, Eric Mason and Robert Sansom have also been putting in some of their hardest work in this new romantic comedy thriller, directed by Karel Lamac, with Basil Sydney as director of dialogue.

The setting is the restaurant, lounge and floor show of a luxury hotel in one of our famous seaports, and nearly 300 crowd players take part in the action, the highlight of which is the presentation of the great song, "Toddle Along," written by Ben Frankel, which is put over with terrific effect by Phyllis Stanley, an augmented chorus and orchestra on the dance floor, with a crowd of nearly 200 guests mounted on raised side lounges flanking the floor.

The set is nearly 100 ft. long and 60 ft. wide. Karel Lamac, the director, is using his cameras, Otto Heller, in charge, in countless different shots and from diverse angles set in almost every part of the huge set, highlighted by tracking shots ranging in length from 10 ft. to 50 ft., and from ground level to almost ceiling height with the crane. This undoubtedly is the biggest musical ensemble and chorus spectacle shot in British studios. The dance floor alone is at least 50 ft. square, highly polished and reflecting the scores of illuminations of the hall. The chorus dance routines are brilliantly conceived, and the girls rehearsed for a fortnight to reach the perfection they have achieved, with Philip Buchel as dance director, and he has done a fine job. Norman Arnold, the art director, who has done really first rate work was responsible for the sets.

Owing to the indisposition of Will Hay, star and co-director of "My Learned Friend," production on this new Michael Balcon comedy has been suspended for a week.

Believe It or Not—

—it's Bud Flanagan as Sir Walter Raleigh in a dream sequence from British National's THEATRE ROYAL

DOMESTICITY AT NATIONAL

Elizabeth and Leslie Hiscott started work on a new domestic comedy, "One Touch of Nature," at the National Studios, at Boreham Wood, on Monday. The story is by Michael Barringer. This newest British National subject stars Richard Hearne with Francis Sullivan Hermione Gingold, Judy Kelly, Ronnie Shiner, Wally Patch, Henry Kendall, Ian Fleming and Andre Randal. Incidentally, Hermione Gingold is writing much of her own dialogue in the picture.

Production staff on the picture includes Graham Cutts as production manager, Jimmy Wilson on the camera, Holmes Paul, art director, Harold King, sound

Continued at foot of column 2

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Noel Coward paid a visit to THE DEMI-PARADISE unit and is seen chatting with Laurence Olivier, star of this Two Cities—de Grunwald production (G.F.D.) Director Anthony Asquith and Beatrice Harrison, the famous 'cellist

"Time Flies" with Tommy Handley

"Time Flies," Gainsborough's new comedy fantasy, with Tommy Handley, Evelyn Dall and George Moon, completes its second week at Shepherd's Bush, Walter Forde directing.

Sixteenth century London is the locale of the current setting, whither Tommy Handley and company have been projected from 1943 in a Time Machine invented by Felix Aylmer. In contrast with the crazy theme of the plot, producer Edward Black is keeping the Elizabethan background strictly "straight." Filmgoers will see reconstructions of old London as it was before the Great Fire. Art Director John Bryan has designed settings of the famous Globe Theatre, Tower Hill and Whitehall Palace. Cyril Hartman, period adviser has the problem of keeping Handley's entrance into history within the bounds of improbable possibility.

Action has been staged in a colourful Elizabethan inn, the "Mermaid Tavern," where Tommy Handley, in cloth cap and dinner jacket, bandies words with Walter Raleigh (Leslie Bradley). George Moon provides the comedy with Handley and Evelyn Dall. Other additions to the cast are John Salew, Jean Kent, Violet Fairbrother, Robert Atkins.

HOSPITAL SETS AT DENHAM

The daily round within a great hospital, brought seriously to the screen for the first time in British pictures, was depicted in the sequences shot last week on the new Two Cities film on the nursing profession, which Leslie Howard is supervising and Maurice Elvey directing at Denham.

There was an air of complete realism in the sets designed by Alec Vetchinsky in which nurses, white-coated students and doctors, went about their normal tasks. Later the staff is called on to deal with a horde of [illegible] convalescent children.

Not an easy scene to handle, with scores of youngsters of all ages and temperaments. But Elvey and his able assistant, Billy Boyle, appear to be past masters in the art of handling fractious young people. These little extras, like seasoned players under the direction, and perched high up on one of the upper corridors, Jack Hildyard and his crew achieved some excellent shots looking down on this [illegible].

Later in the week another aspect of hospital life was dealt with—the arrival of the new patient, Hilary Clarke (Rosamund John), heroine of the story.

"The Yellow Canary" at Sea

The "Yellow Canary" had to find its sea legs this week for work on sequences aboard an armed merchant ship, the said ship sailing boldly on the entire (dry) floor space of stage 5 at Denham. Bill Andrews, art director, of this Herbert Wilcox production, and his staff have achieved a minor miracle of ingenuity and accommodation to war time restrictions in the building of the ship, the overall dimensions of which are length 110 ft., width 44 ft., height 36 ft., and the net weight 32 tons. Not only does it look like the real thing but behaves like it. One man, by the operation of a small handle, can rock the ship with the equivalent of gale force, the motive power being supplied by compressed air plant. On esmall extra touch by the man at the handle and the ship gives a sickening lurch. On the whole, however, there has been a good deal of "fine weather" during the week for Anna Neagle, Richard Green, Albert Lieven and over 300 extras who have worked as passengers and crew.

Technical detail as to naval procedure is in the hands of Lieut.-Commander H. Longden, who at the same time is enacting the role of one of the ship's officers.

To the already star-studded cast Wilcox has this week added Margaret Rutherford, who will portray a character of a female of the "Blimp" species.

supervisor, Bob Jones, casting, Phil Rigal, assistant director, Rolf Popp, second assistant, Joan Davis, continuity, Arthur Grant, operator, Frank Buckingham, stills, Harry Hayward and Dave Aylott, make-up, Gladys Weston, hairdresser, and Peter Lambert and Morris Aza with Eve Catchpole as cutter.

During last week Strand Films were busy on some big crowd scenes at National Studios, while John Baxter has been working out plans for "The Shipbuilders," and Alice Orton, with John Harlow, is getting ready to follow the Hiscotts with a screen version of the novel "The Canon in Residence"

VERA LYNN IN CROWDED STATION SCENE

A STATION in its war time blackout has been the setting for the first scene to be filmed at Riverside for Columbia production, "I Love to Sing," which stars Vera Lynn, with George Formby as assistant producer and with Gordon Wellesley directing.

For the scenes showing the hero time trying to see her boy friend before he leaves to join his ship there were crowds coming and going, including soldiers, sailors and French matelots, airmen, Waafs, Wrens, and ATS as well as a sprinkling of civilians.

Vera Lynn and Peter Murray Hill are featured in these scenes in which Vera is seen running the gauntlet through the crowd to try to reach the train before it pulled out of the station. This necessitated a very effective crane shot.

Jewell and Warris play the parts of Vera's brothers, who, in their original way, have worked out an act to perform to their fellows in an Army camp.

Their act, which will be seen in the film, is said to be the most original and side-splitting brought to the screen in a long time.

"DEAR OCTOPUS"

From Village Hall to Village Church

Making an overnight switch of scene from the gaiety of the village hall dance to the peaceful atmosphere of the interior of a country church, Harold French last week at Islington entered on the last lap of Paul Soskin's "Dear Octopus."

Art Director John Bryan has designed an extremely simple village church with the peaceful English countryside glimpsed through the open door. In the front pews the Randolph family are assembled on the Sunday before the golden wedding at a special service held for the occasion, which the villagers attend in force.

Even in the solemn moments of a church service there are introduced many tender, human little touches. We find Frederick Leister producing a handkerchief covered with garden soil for his wife to dry her tears; Bill, their grandson, with an angelic face sings "Selfridges" at the top of his voice instead of "Amen," and Joe, the youngest member of the family, is tactfully removed by his mother before the sermon.

Civil Aviation Film

Balcon has been preparing for the last three months a basis for a documentary film on the history and development of British civil aviation.

It is intended (if official support will be given to this film) that some material for it should be collected by a unit under Cavalcanti when travelling to and from Abyssinia for the Ealing film on Brigadier Sandford's Abyssinian mission which Cavalcanti will direct.

The M. of I. have already had the first treatment for the film, and it is now awaiting a decision from the Labour Ministry.

Tommy Handley, after reopening the Tivoli, in his role of "Mer" is greeted by George Formby and Mark Ostrer, joint managing director of G.B. The film version of ITMA (G.F.D.) was the main attraction

Continued from page 3

C.E.A. Annual Report

to the lowest statutory percentage possible.

"While your General Council remains dissatisfied with the general situation, it acknowledges that it has no complaint as to administration. Discussion continues."

"Considerate and Exacting"

Following a summary of the services carried out voluntarily for the Ministry of Information and the exhibition of training films for Civil Defence forces, a paragraph on the man-power situation reads:—

"As with all industries, withdrawal of man- and woman-power has been the major dislocation of the year.

"The Ministry of Labour and the Man-Power Boards throughout the country have been both considerate and exacting.

"Your General Council would acknowledge the consideration which various branches of the Ministry of Labour have given to representations and the manner in which these have been met."

Other matters referred to include the rearranging of seat prices consequent upon the doubled Entertainments Tax, the offer to the War Office of kinemas for screening military instruction films and amelioration of "bars" to assist hospitals, food and fuel flashes.

Under the heading "Board of Inland Revenue," it is stated:—

"The Board was asked to agree to rates of depreciation in keeping with the rate at which various kinema fittings and fixtures wore out, but for which on account of inability to replace to-day, the present depreciation rates were inadequate. The Board in this matter was not helpful."

Efforts for Charity

Special reference is made to the national collections in kinemas for the R.A.F. Benevolent Fund, which reached £202,491 10s. 4d.; to the effort now being made to raise a larger sum for the Red Cross Prisoners of War Fund; to the screening of trailers for the National Savings Committee; and to the contribution by exhibitors and renters of £15,601 3s. 11d. to the C.T.B.F. as a Kinema Day effort.

Rentals and Sunday Bookings

The Report concludes:—

"No annual report would be complete without reference to the unrequited yearnings of renters for increased film rentals. There has been an insistent attempt to force percentage bookings as well as to change the method of booking films for Sunday showings and another pamphlet was issued concerning one of the major renters.

The dispute was settled, and when the terms of settlement were circulated to members a considerable number expressed their satisfaction and quite a number expressed a corresponding dissatisfaction, which is not unusual when a compromise is reached. Rentals are under constant consideration.

Roundabouts and Swings

"So ends a brief account of the General Council's stewardship of a year of the greatest activity. Patronage continues to increase and staffs to decrease. Exhibitors who formerly looked for patronage now look for staff. Various shortages of material begin to manifest themselves, and always arising are fresh problems. The various contributions to public service recounted on the previous pages are performed without charge.

"The Association has a fine record to its credit and in addition has become the chief source of entertainment of an ever-increasing total of millions of people weekly. Hence the great contribution by exhibitors to the maintenance of public morale. The future has its troubles in store, but the business will go on, ever an increasing attraction to the public, until victory is won, when fortified by its war-time experiences, your Association can anticipate an even greater patronage in the peaceful days to come."

Continued from page 3

WARNERS BUILD UP FILM RESERVE

"Now major producers' schedules show anything up to a 50 per cent. cut for the coming year; principal distributors have abandoned their weekly-release policy; and exhibitors are meeting the situation by extending playing time to whatever length each individual picture justifies.

"All three factors are adjusting their methods of operation to the new conditions. Trade practices are changing, particularly with a wider adoption of concurrent runs; and so-satisfactory are these changes proving that any return to pre-war status is most improbable.

"The long view on possible production difficulties has always been taken by Jack L. Warner, who has returned from the Services to resume active command at Burbank studios. His dictum is that to-day a completed negative in the vaults is worth more than money in the bank. The production drive he authorised last summer has given Warner's a full year's reserve of pictures, and we have now the largest amount of finished product at any time in the company's history."

None of the current product has been seen by the Trade, either in America or England, Mr. Milder emphasised. It is being shipped here for use as the need arises or when the march of events gives special topicality to some particular subject as was the case with "Casablanca."

Studio activity will be governed by the edict of Warner's chief production, distribution and theatre executives that at all times the company must have at least one year's supply of unreleased product at command.

CO-OPERATION RENTERS

RKO-Radio Gesture

In order that the public shall be given every possible facility for seeing "Desert Victory," the authentic and official record of our remarkable Libyan victory, RKO-Radio have consented to the film being played in the same programme as "Once Upon a Honeymoon," the Cary Grant and Ginger Rogers co-starring success at the Odeon, Leicester Square.

In agreeing to this, RKO-Radio are assisting in the early distribution of "Desert Victory," as unquestionably the timeliness of the film demands immediate release. The new programme will commence on March 5.

Although only in the business a few months, **Joseph Barry Doyle** has been promoted from relief work to the management of the Hippodrome, Derby. While at the Odeon, Erith, Mr. Doyle tackled and severely chastised an intruder who entered the office and demanded money. Mr. Doyle takes the place of A. N. Lilley, who has moved to London.

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TRADE SHOW OFFERS—FEB., 1943

TITLE.	RENTER.	RUNNING TIME.	CERTIFICATE.	LENGTH.	STARS.	BOX-OFFICE ANGLE.	"KINE." REVIEW.	RELEASE DATE.
Andy Hardy's Double Life	M-G-M ...	92 min.	U	8,281 ft.	Mickey Rooney, Lewis Stone ...	Very good general booking. Great for the family...	Feb. 18, 1943	April 19, 1943
Blackie Goes Hollywood	Columbia ...	67 min.	A	6,083 ft.	Chester Morris, Constance Worth	Fair average programmer. Nothing to harm youngsters	Feb. 11, 1943	Not Fixed
Boogie Man Will Get You, The	Columbia ...	66 min.	A	5,988 ft.	Boris Karloff, Peter Lorre ...	Fair novelty booking for the populars. Hardly suitable for youngsters	Feb. 11, 1943	Not Fixed
Brand of the Outlaws ...	Fidelity ...	59 min.	U	5,339 ft.	Bob Steele, Margaret Marquis	Very good booking for industrial districts, the troops and adventure-loving boys	Feb. 11, 1943	Not Fixed
Calaboose	United Artists	45 min.	U	4,057 ft.	Noah Beery, Jun., Jimmy Rogers	Moderate comedy fill-up. Safe for youngsters ...	Feb. 4, 1943	Not Fixed
Cargo of Innocents ...	M-G-M ...	109 min.	A	9,802 ft.	Robert Taylor, Brian Donlevy	Very good star booking for the masses, family and youngsters	Feb. 25, 1943	April 26, 1943
Cat People	RKO-Radio ...	72 min.	A	6,544 ft.	Simone Simon, Kent Smith ...	Novelty shocker for the populars. Definitely not for youngsters	Feb. 18, 1943	Not Fixed
Circus, The	Soviet Film Agency	89 min.	A	8,000 ft.	L. P. Orlova, C. D. Stolyarov...	Museum piece for specialised audiences. Not for juveniles	Feb. 25, 1943	One copy only
Great Gildersleeve, The	RKO-Radio ...	62 min.	U	5,621 ft.	Harold Peary, Jane Darwell ...	Comedy support for family and juvenile audiences	Feb. 18, 1943	Not Fixed
†Happy-Go-Lucky ...	Paramount ...	78 min.	U	7,032 ft.	Mary Martin, Dick Powell ...	Capital light booking for all classes. Good for the family	Feb. 4, 1943	Feb. 22, 1943
Immortal Sergeant ...	20th Century-Fox	91 min.	A	8,163 ft.	Henry Fonda, Maureen O'Hara	Excellent general booking. Should not harm youngsters	Feb. 4, 1943	April 5, 1943
*It's That Man Again ...	G.F.D.... ...	84 min.	U	7,538 ft.	Tommy Handley, Greta Gynt...	Terrific title comedy attraction for all classes, youngsters included	Feb. 11, 1943	Mar. 22, 1943
Jungle Siren	Pathe	65 min.	A	5,988 ft.	Ann Corio, Buster Crabbe ...	Sound industrial booking. Nothing to hurt youngsters	Feb. 4, 1943	April 19, 1943
Keeper of the Flame ...	M-G-M ...	100 min.	A	9,039 ft.	Katharine Hepburn, Spencer Tracy	Outstanding booking, particularly for good-class halls. Not for youngsters	Feb. 25, 1943	Not Fixed
Lido Mystery, The ...	Columbia ...	63 min.	A	5,743 ft.	William Gargan, Margaret Lindsay	Good average booking. Should not harm youngsters	Feb. 11, 1943	Not Fixed
Lucky Legs	Columbia ...	64 min.	U	5,783 ft.	Jinx Falkenburg, Russell Hayden	Capital programmer for the masses and family. Safe for youngsters	Feb. 11, 1943	March 8, 1943
Mademoiselle France	M-G-M ...	104 min.	U	9,345 ft.	Joan Crawford, John Wayne ...	Good popular booking. Nothing to harm youngsters	Feb. 25, 1943	Not Fixed
Night for Crime, A ...	Pathe	73 min.	A	6,750 ft.	Glenda Farrell, Lyle Talbot ...	Good general programmer. Not suitable for children	Feb. 4, 1943	April 5, 1943
Once Upon a Honeymoon	RKO-Radio ...	115 min.	A	10,362 ft.	Ginger Rogers, Cary Grant ...	Excellent light booking. Hardly suitable for youngsters	Feb. 18, 1943	Mar. 29, 1943
One Day of War	Pathe	72 min.	A	6,476 ft.	———	Outstanding documentary. Not suitable for young children	Feb. 4, 1943	Feb. 15, 1943
Operational Height ...	Butcher ...	34 min.	U	3,010 ft.	———	Excellent general booking. Great for the family	Feb. 11, 1943	April 26, 1943
Phantom Killer... ...	Pathe	60 min.	A	5,483 ft.	Dick Purcell, Joan Woodbury...	Good popular booking. Hardly suitable for youngsters	Feb. 4, 1943	April 12, 1943
Pittsburgh	G.F.D. (Universal)	91 min.	A	8,220 ft.	Marlene Dietrich, Randolph Scott	Excellent booking for the ninepennies. Nothing to harm youngsters	Feb. 11, 1943	Mar. 8, 1943
Riders of Death Valley	G.F.D. (Universal)	15 chps.	U	—	Dick Foran, Leo Carrillo ...	Very good chapter fare for the industrial element and youngsters	Feb. 11, 1943	Mar. 6, 1943
Seven Miles from Alcatraz	RKO-Radio ...	62 min.	A	5,589 ft.	James Craig, Bonita Granville...	Thick-ear hokum for the industrials. Hardly suitable for youngsters	Feb. 18, 1943	Not Fixed
Submarine Alert	Paramount ...	68 min.	A	6,125 ft.	Richard Arlen, Wendy Barrie...	Topical supporting programmer for the industrials. Should not harm youngsters	Feb. 25, 1943	Not Fixed
Thirteen, The	Soviet Film Agency	75 min.	A	7,000 ft.	Novosceltsev, Kusmina	Very good specialised hall booking	Feb. 4, 1943	One copy only.
†Thunder Birds	20th Century-Fox	76 min.	U	6,947 ft.	Gene Tierney, Preston Foster ...	Capital booking for the masses, family and youngsters	Feb. 25, 1943	Not Fixed
Troubles Through Billets	Columbia ...	71 min.	U	6,411 ft.	Penny Singleton, Arthur Lake...	Good light booking. Great for youngsters ...	Feb. 18, 1943	Not Fixed
Underground Agent ...	Columbia ...	67 min.	A	6,078 ft	Bruce Bennett, Lesley Brooks	Good support for the industrial element. Safe for youngsters	Feb. 18, 1943	Not Fixed

REISSUES

Algiers	United Artists	99 min.	A	8,750 ft.	Charles Boyer, Hedy Lamarr...	Very good popular booking. Not for juveniles ...	Feb. 18, 1943	Not Fixed
Raine Came, The ...	20th Century-Fox	104 min.	A	9,193 ft.	Myrna Loy, Tyrone Power ...	Outstanding revival. Nothing to harm youngsters	Feb. 11, 1943	Not Fixed
*Thunder in the City	International Film Renters	86 min.	U	7,900 ft.	Edward G. Robinson, Luln Deste	Good reissue for the masses and family ...	Feb. 25, 1943	Immediately

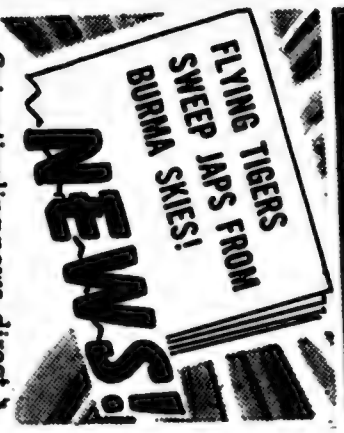
WHAT'S RELEASED IN MAR., 1943

Date.	Title.	Renter.	Reg. No.	Running Time. Min.	Certificate.	Length. Feet.	Stars.	"Kine." Review Date.
MAR. 1	Berlin Correspondent	20th Century-Fox	F. 5926	70	U	6,278	Virginia Gilmore, Dana Andrews	Nov. 26, 1942
,,	Lady Bodyguard	Paramount	F. 6029	68	U	6,220	Eddie Albert, Anne Shirley	Jan. 21, 1943
,,	Moon and Sixpence, The	United Artists	F. 6074	89	A	7,976	George Sanders, Herbert Marshall	Jan. 21, 1943
,,	Pierre of the Plains	M-G-M	F. 5553	66	U	5,960	John Carroll, Ruth Hussey	Aug. 20, 1942
,,	*Squadron-Leader X	RKO-Radio	Br./Dr. 5899	94	A	8,931	Eric Portman, Ann Dvorak	Nov. 12, 1942
,,	Yank in Libya, A	Pathe	F. 6017	64	U	5,930	H. B. Warner, Walter Woolf King	Dec. 31, 1942
,,	You Were Never Lovelier	Columbia	F. 6059	97	U	8,750	Fred Astaire, Rita Hayworth	Jan. 21, 1943
MAR. 8	Baby Face Morgan	Pathe	F. 6018	60	A	5,419	Richard Cromwell, Mary Carlisle	Jan. 7, 1943
,,	Cyclone on Horseback	RKO-Radio	F. 6002	60	U	5,387	Tim Holt, Marjorie Reynolds	Dec. 24, 1942
,,	Footlight Serenade	20th Century-Fox	F. 5954	81	U	7,274	John Payne, Betty Grable	Nov. 26, 1942
,,	Lucky Legs	Columbia	F. 6105	64	U	5,783	Jinx Falkenburg, Russell Hayden	Feb. 11, 1943
,,	Man's World, A	Columbia	F. 6040	61	U	5,621	William Wright, Marguerite Chapman	Jan. 21, 1943
,,	Pittsburgh	G.F.D. (Universal)	F. 6132	91	A	8,220	Marlene Dietrich, Randolph Scott	Feb. 11, 1943
,,	Random Harvest	M-G-M	F. 6016	126	U	11,370	Ronald Colman, Greer Garson	Jan. 7, 1943
,,	You Can't Escape Forever	Warner	F. 5929	76	A	6,895	George Brent, Brenda Marshall	Nov. 26, 1942
MAR. 15	Destination Unknown	G.F.D. (Universal)	F. 5999	63	A	5,688	William Gargan, Irene Hervey	Dec. 17, 1942
,,	Forestalled	Columbia	F. 5915	61	U	5,543	Charles Starrett, Iris Meredith	Nov. 19, 1942
,,	Isle of Missing Men	Pathe	F. 6019	65	A	5,904	John Howard, Helen Gilbert	Jan. 7, 1943
,,	Just off Broadway	20th Century-Fox	F. 5953	66	A	5,911	Lloyd Nolan, Marjorie Weaver	Nov. 26, 1942
,,	*Somewhere on Leave	Butchers	Br./R. 5858	95	U	8,650	Harry Korris, Frank Randle	Nov. 5, 1942
,,	White Cargo	M-G-M	F. 6004	87	A	7,844	Hedy Lamarr, Walter Pidgeon	Dec. 31, 1942
MAR. 22	Across the Pacific	Warner	F. 5815	96	U	8,706	Humphrey Bogart, Mary Astor	Nov. 5, 1942
,,	Army Surgeon	RKO-Radio	F. 5903	63	A	5,655	Kent Taylor, James Ellison	Nov. 19, 1942
,,	*It's That Man Again	G.F.D.	Br./Dr. 6111	84	U	7,540	Tommy Handley, Greta Gynt	Feb. 11, 1943
,,	Police Bullets	Pathe	F. 6020	62	A	5,524	Joan Marsh, John Archer	Jan. 7, 1943
,,	Whistling in Dixie	M-G-M	F. 5792	74	U	6,626	Red Skelton, Ann Rutherford	Oct. 22, 1942
MAR. 29	†Arabian Nights	G.F.D. (Universal)	F. 6068	85	A	7,650	Jon Hall, Maria Montez	Jan. 28, 1943
,,	Eyes in the Night	M-G-M	F. 5810	80	A	7,178	Edward Arnold, Ann Harding	Nov. 5, 1942
,,	Last Command, The	Pathe	F. 6086	65	A	5,846	Alan Baxter, Gertrude Michael	Jan. 28, 1943
,,	Once Upon a Honeymoon	RKO-Radio	F. 6125	115	A	10,362	Ginger Roger, Cary Grant	Feb. 18, 1943
,,	That Other Woman	20th Century-Fox	F. 6072	77	U	6,850	Virginia Gilmore, James Ellison	Jan. 21, 1943

* A British Picture † In Technicolor

Three top stars in a story of heroism, adventure, and romance, under the shadow of death from the skies!

Spine-tingling news, direct from the hotly-contested front where the boys have been battling the enemy since hostilities began!



S.O. BAN ON CHILDREN

United Front by Local Authorities

HAVING received a statement from Warrington exhibitors that they will not apply for Sunday licences which were intended to include a condition forbidding the admission of children under 16 years—though they were originally willing to accept a compromise by which they would not challenge the ban unless themselves summoned for an infringement—the local Watch Committee has now decided that no licences for Sunday opening be granted.

The Watch Committee has been informed that if this objectionable condition is persisted in the C.E.A. will inform the military authorities, at whose request the Association has been applying for licences, of the difficulties placed in the way by the Town Council, and will be prepared to take steps to have the validity of the conditions tested.

Mention having been made of the possibility of a test case arising from similar conditions imposed by the Cornwall County Council, the Warrington Watch Committee has agreed to contribute towards any expenses incurred by the Cornwall County Council in defending the action, subject to contributions being promised from an adequate number of other licensing authorities.

James Mason, Joyce Howard, Brefni O'Rorke and Percy Walsh in Hellman's production, THEY MET IN THE DARK

GEOGRAPHY BY FILM

A booklet which should prove of great value to the teaching profession has just been published by the British Film Institute at the price of two shillings.

It is a list of 16-mm. geography teaching and travel films, which gives particulars of films covering an area alphabetically listed from Abyssinia to U.S.S.R., together with running time, whether silent or sound, and particulars of distributors. The list is complete to the end of 1942.

The booklet does not carry with it responsibility of recommendation, but many teachers will be glad to have the compilation before them as a guide to pictures available.

Burnley Kinema Complaint

POLICE ALLEGATION

IN his annual report to the Licensing Justices, Burnley Chief Constable (W. Green) on February 24 said, while making every allowance for war time difficulties there were grounds for complaint.

"No Smoking" notices were not always displayed in appropriate places; fire extinguishers, not missing, needed testing; films were allowed to remain out of the fireproof boxes (in one case it was stolen); there were cases of amateurish electrical wiring, secondary lighting was neglected; attendants were not always in distinctive uniform; carpeting was badly worn and there was neglect of sanitary arrangements.

Children were frequently admitted to "A" films unaccompanied, attendants often advising them to approach adult patrons so as to be escorted past the pay box. Once inside the duty of the escort ceased.

Staff personnel of many kinemas had changed and some of the newer employees had not been trained in A.R.P. This was essential.

The Appleby Town Council approved an application from the Teasdale Cinemas, Ltd., for a renewal of their lease at the Market Hall for the purpose of a kinema on the same terms as at present.

Sea Wolves (1926) . . . the sea wolves in this war will be no more decisive than they were last time. Their days are numbered and victory will be ours. Are you planning for the new conditions ahead?

KEEP GB-KALEE

★ PROJECTION AND SOUND EQUIPMENT,
★ SCREENS, SEATING, CARPETS, STAGE
★ DRAPERIES, LIGHTING, DECORATIONS

G.B.-KALEE LTD., NATIONAL HOUSE, 60-66, WARDOUR STREET, LONDON, W.1. Telephone: Gerrard 5137/8/9

SOUND RCA SYSTEM

The Observation Window

The Convenience of 16mm.

STRIPPING COPPER FROM CARBONS

LISTENING to Squadron-Leader Baird's admirable presentation of the R.A.F. films (described on this page), one became very conscious of the many difficulties and perils that have to be surmounted by the aerial cameramen on operational flights. Without in any way minimising the skill and pluck of these men, the thought did occur to me how much simpler things would have been had 16-mm. stock been used in place of 35 mm. Squadron-Leader Baird spoke in rather derogatory terms of the work of the camera gun, which, of course, uses 16 mm

IT must be confessed that the films we have seen from these little instruments have been very poor photographically; but it would be foolish to suggest that this is in any way the fault of the camera. My own feeling—a view confirmed by several Service technicians with whom I have spoken—is that, as with most 16-mm. work, the fault has been primarily in the processing.

MUCH of the 35-mm. footage shown on Saturday suffered from both photographic and mechanical faults—scratches, abrasions, and inequalities of processing—and one can realise how much more serious these faults would be with 16 mm. Undoubtedly, if 16 mm. is to enjoy the future popularity to which its advantages entitle it, drastic improvements must be made in processing. This is particularly the case in sound prints, which appear to vary to a remarkable degree in qualities of intelligibility—as far as one can see for no reason inherent in the film or equipment.

I CONTINUE to hope that projectionists are conserving copper by stripping carbon stubs and saving drips, as urged by the Government. But I was surprised to learn that the instruction has not reached some projection rooms in Government buildings where films are projected for official viewing.

ONE at least of such theatres entirely ignores the instruction to strip copper from stubs, being content to throw them away carelessly. A protest voiced by someone who knew of the request was met with: "There ain't enough copper on them to trouble about." I have in my hand as I write a thrown-away carbon stub three inches long, fully coppered, which was scrapped recently by the projectionist of one of these theatres

BELOW is a diagram showing how copper-plating can be easily stripped from carbons: (1) slit a short angular cut in plating with knife; (2) raise plating with knife blade; (3) peel plating off in a spiral. Cut this diagram out and paste it near the waste stub bin.

AMERICAN army authorities require documentary evidence when a man claims employment as a projectionist in the U.S. army. One such who applied to follow his profession in the army was asked for his "licence" as a proof of his qualifications.

CERTAIN States of the Union have their licence rules, and in North Dakota, so *Better Theatres* says, the requirement is a two years' apprenticeship supervised by the State Board, study and work in a projection room, and a reference who must be able to affirm as to competence.

J. BENSON.

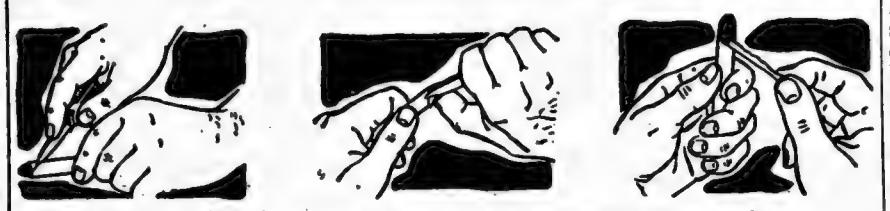


Diagram of a method of removing copper from carbon stubs

POOL CARBONS

R.A.F. OPERATIONAL FILMS

Adventures and Perils in the Air

THE amazing R.A.F. operational films which have been seen recently on our screens formed the subject of a talk to the R.P.S. Kinematograph Section, in the G.-B. Theatre, Film House, by Squadron-Leader Baird, who deputised for Squadron-Leader Derek Twist, founder and head of the R.A.F. Film Unit.

Squadron-Leader Baird recounted briefly the history of the unit, which started in one room at the Air Ministry. A signal was sent to all R.A.F. stations, as a result of which 500 men with film-trade experience offered their services; 80 were selected to man the new unit. In July, 1940, the unit moved to Pinewood—the first Service unit to arrive there—and their first studio production is "Operational Height," to be released this month.

The obvious choice of camera was the Newman-Sinclair, of which they managed to find a few. A Western Electric sound channel was also secured. The necessity of using models for some of the bombing sequences brought into being a model department, which is also used by the other Service units. Aircraft recognition films have been made for the Army.

Many technical difficulties were encountered. Different planes need different equipment for the cameras; in some, a port was cut through the floor of the plane, through which the cameraman had to hold the camera. The best viewpoint was generally the nose of the plane, the Perspex of which gave unwanted reflections, which were overcome by means of a velvet tunnel. In many cases, lighting problems were overcome by the use of Service generators.

Some of the earliest operational work was done in Egypt. Immense difficulties were encountered; the shortage of suitable stock, the difficulty of equipment maintenance, processing problems. A lavender was made in Cairo for circulation in the Middle East.

In April or May, 1942, it was realised that a record of Malta should be made. Two members of the unit co-operated with an Army cameraman already there; their work was edited by the Crown Film Unit, and the result was "Malta G.C.," which film was at this stage projected and was enthusiastically received.

Operational films could be of value not only for propaganda, but for the assessment of damage, and for intelligence. The camera gun results, valuable for the purpose for which the camera gun was fitted, were not good photographically. For daylight work, Super XX was used, while for night work—such as the film of the Genoa raid—the stock used was Tri-X.

A number of operational films were shown, including raids on St. Malo, Dieppe, Genoa and Eindhoven. Of the Genoa raid, the cameraman had remarked that "The cameraman only did the operating—the R.A.F. did the lighting!"

B.K.S. ELECTIONS

Decision to Defer

At a special meeting of active members of the B.K.S., held prior to last week's meeting, it was decided not to proceed with the election of officers and committee required by the constitution to take place annually, but to authorise the present executive to remain in office.

Announcing this decision at the subsequent general meeting, A. G. D. West stated that the present executive would continue in office, with power to co-opt members to replace one or two resigning; but if three or more resigned then an election would be held.

He had, said Mr. West, received a telegram of good wishes from Intorkino, the Soviet opposite number of the B.K.S. A suitable reply had been sent.

Members stood in silence for a moment in memory of C. M. Woolf, whose company was a patron member of the Society, and of a former student member, C. T. Edwards, killed by enemy action.

SHOWMANSHIP IN WAR TIME

Conducted by *THE SHOWMAN*

A Feature Run Under the Auspices of the "Kine." Company of Showmen

Another Effort, Please

DESPITE the magnificent efforts made by the kinema Industry especially and the public as a whole, the response to the call for waste paper salvage has fallen, and the country is faced with a weekly deficit of several thousand tons which are so urgently needed for the manufacture of cartons for food, medical supplies, shell cases and the hundreds of other essentrials so necessary to our Forces.

Having emphasised the need may we once more call upon all exhibitors to use their showmanship abilities and all their resources to again rouse the enthusiasm of kinema patrons. Your efforts and their response were a tribute to the influence of the Trade. Don't allow anything to slack up. Keep the salvage campaign for paper always before your patrons.

If you need any information or assistance write us or get in touch with The Waste Paper Recovery Association, 154, Fleet Street, E.C.4.

Never lose sight of the fact that waste paper salvage is VITAL for VICTORY.

Twice Weekly

MANAGER A. J. ROBERTS, of the Danilo Kinema, Brierley Hill, is trying the experiment of introducing a musical interlude into the programme on two evenings during the week. At the first performance an appreciative reception awaited the "Cavaliers of Rhythm," an amateur sextette, the half-hour's interlude including songs in which the audience were invited to join. The reception they gained proved the worth of the experiment, which is now likely to become a regular feature.

Good Companions

PATRONS of the Regal Cinema, Salisbury, responded generously to the A.B.C. appeal on behalf of the Defenders of Stalingrad Fund. A total of £417 was raised by means of theatre collections, a concert and a dance, organised by Robert Burns, the manager. The staff of the Regal gave their services free in connection with the effort.

Gillingham's Tuesdays

SERVICES' Nights at the Embassy Theatre, Gillingham, attract a big audience every Tuesday night. The Services themselves take great interest and provide much of the talent shown, which is extremely good.

A recent B.B.C. audition was given to naval personnel which, we understand, will result in a broadcast very shortly. Our illustration on page 37 shows performers at Naval Services Night, with Peter Cresswell, the well-known B.B.C. producer, on the stage.

Last week the management were honoured with the presence on the stage of a local V.C., also the well-known crooner Chick Henderson, who is now serving in the Navy. Manager B. W. Garrett is expert in arranging and running this popular weekly feature.

Wrexham's Social Centre

A WHOLEHEARTED worker for war time charities, J. H. Williams, writing from Wrexham, sends a tribute to the assistance accorded by the management of the local kinema.

An extract from his letter reads: "For some considerable time I have assisted Sir Alfred McAlpine, J.P., in the promotion of a series of concerts in aid of very deserving war charities. But for the admirable powers of organisation and the wholehearted co-operation of W. J. Fender, manager of the Odeon Theatre, Wrexham, the excellent results obtained would not have been possible.

A window display at Barnsley originated by Manager R. Wroe-Johnson of the Alhambra, and dressed by Asst.-Manager Wesley Robertshaw for WE'LL SMILE AGAIN (Anglo-American)

The car of Gerald Saunderson as decorated to catch the attention of Winchester's population for G.F.D.'s merrymaking feature WHO DONE IT?

"This versatile, and I must say, very popular manager, has organised the majority of them in his own efficient manner, and the record is—not one vacant seat during the whole season. Perhaps it is that Mr. Fender has the happy disposition to carry the concert through by compering each of them. I must say I have never met a more congenial manager of any theatre; one always gets a cheery word whenever seeing him, and he never leaves you without a smile and a joke."

Work and Contentment

IN the palmy days before Munich Harry Sanders was constantly figuring in these columns as a showman with originality and sound ability. That was when reliable assistants were available to do routine duties. These days a goodly portion of the daily grind has to be done by the manager himself, so Harry, finding little time to work on displays, has switched his activities to charities, personal talks to patrons through the "mike," and extensive use of carefully worded slides. Very satisfactory results have accrued though the methods have been less spectacular. In fact, the success is comparable in cash to nearly £2,000, for this is the amount raised at the State, Grantham, by means of these efforts, and business is still booming.

The Grantham Hospital authorities have good cause to be grateful, for they have been the chief recipients of the State's collections.

The five years spent at Grantham have been happy ones for Mr. Sanders, and he is perfectly content.

Entertaining Free French

IN connection with the showing of "The Pied Piper" at the Odeon Theatre, Bristol, the manager of the house, E. D. Simpson, invited members of the Free French Colony in Bristol to be his guests on the opening night of the film. A company of about 30 attended the reception in the theatre café, including Monsieur C. Chicoteau, General De Gaulle's representative in Bristol. The Lord Mayor and Lady Mayoress were present, and after refreshments had been served the entire company saw the picture screened.

Over the main stairs to the balcony lounge Mr. Simpson had a Free French flag, with a portrait of General De Gaulle in front. A light fixed immediately behind the cross on the flag illuminated this portion, throwing the cross into relief. Photographs of the party appearing in local evening papers provided publicity. (Picture on page 37.)

Waking Winchester

THAT clever originator of novel stunts, Gerald Saunderson, Odeon manager at Winchester, set tongues wagging when he conceived the idea of using his car as a perambulating promulgator of publicity.

He is allowed a small ration of petrol for travel to and from the Odeon and his home, and was strictly careful to keep within the limits of his route, but nevertheless that same little car was seen by thousands, and caused far more comment than any of the more orthodox publicity methods could ever achieve.

A Bristol Display

A FINE window tie-up was secured by A. T. Miller, of the Orpheus, Henleaze, Bristol, for "My Gal Sal." One of the large windows of the leading gramophone shop in Gloucester Road, the main shopping district, was devoted entirely to the display. At the back was the name of the kinema, and a large frame divided into six panels, each of which dealt with some feature of the picture, most of them bearing illustrations. Beneath this was a large framed coloured poster of the film. The central display was flanked on one side with the titles of the song hits in the picture and on the other with the playdate and times of showing. On one side was a large painting of a dancer, while the bed of the window was tastefully laid out with records of the musical numbers and stills of scenes from the film.

Mr. Miller, who, in arranging the display, had the assistance of his chief projectionist, E. Davis, had the window for one week before the playdate and also during the week of the run.

Passing the Credit

WHEN R. Wroe-Johnson, of the Alhambra, Barnsley, approached the local music store with a view to a tie-up for "We'll Smile Again" they fell for the suggestion so wholeheartedly that they emptied the window and said "It's yours. Go to it."

The result brought excellent business to both parties, but Mr. Johnson says "The credit for the actual window dressing goes to my newly-appointed assistant manager, Wesley Robertshaw. A pat on the back to both of them. The manager for the scheme, his assistant for his admirable work.

OUR ROAMING REPRESENTATIVE says :—

Laziness

THE other day I went into a kinema as a member of the public, having a few hours to spare and wishing to see the feature. The usherette at the main entrance directed me to a side gangway and I made my way down towards the front until I met a couple of girl attendants lounging against the side wall gossiping. One of them casually flashed her torch on my ticket and then waved the beam vaguely towards the seats without attempting to indicate any special position. It was only when I asked whether there were any vacancies nearer the centre of the auditorium that she broke off her conversation for a moment to say that there were, and to spotlight a space with her torch. She then immediately resumed her talk with her companion.

Ushering must be a tiring and troublesome business, and we all know that girls are not well paid for the job; but in peace time this sort of treatment would rarely have been allowed. Nowadays a manager hardly dare suggest to the lazy ones that they ought to smarten up and serve the public who provide their wages. I do suggest, however, that a capable manager would find ways and means to keep the staff reasonably alert and attentive, if only by his own personal example. Constant supervision is the only way in which this can be achieved, and while we are compelled to take for these jobs whoever applies and seems at all employable, we must intensify supervision to obtain the best possible results. Generally speaking, staff don't recent supervision so long as it is humane, dignified and sensible.

The Film's the Thing

IT seems to be fairly generally recognised that it is the film which really matters. Several times this week managers, in discussing box-office reactions with me, have ended with the aphorism: "After all, it's the film that counts. If you've got something the public like they'll come, blitz, hurricanes, blackout or war-work notwithstanding. And if you're showing something not so hot they know it and go elsewhere." From this it naturally follows that the most important man in the Trade is the worried fellow who books pictures week by week. On his judgment (or otherwise) depends the size of the bank paying-in slip. Bookers can't know too much about patron psychology. Even lay-press critics are of less account (though sometimes their power is pretty extensive).

Staff Party

C. E. STEAD, of the North Finchley, Odeon, tells me a successful staff party was held at a rendezvous adjoining his hall, the guests including members of his own staff and those of other Odeons at Hendon, Barnet and Muswell Hill. About 200 revellers gathered to enjoy an evening of dancing, games and cabaret, with Harold Howard and his Rhythm Boys providing the music. "Miss Odeon, 1943" was chosen and nearly £4 was collected for the Red Cross by raffling a cake. The Trade has its war time problems, but it seems that there is still fun to be had by those who seek it.

And the Seventh Day . . .

TRAILERS are booked for six days only. What, then, is the exhibitor to do on Sundays (if he opens to the public on that day) to advertise next week's programmes? Some, no doubt, get the operator to scratch a slide, but that is not always very elegant, for projectionists (particularly in war time) are rarely experts at lettering. Donald Shave, of the Ealing Forum (A.B.C.) showed me his solution of the problem, which is merely to obtain a coloured slide from the renters (cost 1s.) for screening on the Sunday. Although lacking the movement of a trailer, this coloured photographic product is in keeping with the remainder of the entertainment.

To draw attention to "In Which We Serve" (Br. Lion), he decorated the frontage and foyer of the Forum with 400 yards of bunting, plus appropriate flags.

Mr. Shave is one of the apparently dwindling number of suburban managers who still use shop-window tie-ups when possible to publicise their programmes. In this he follows West End practice. Not all districts lend themselves to this form of exploitation, for shop windows are fewer than they were; in other locations traders are averse to it. Ealing, however, seems to be favourable and, as Mr. Shave remarks, it's wonderful what you can do with a few simple things when the chance occurs.

He has solved one of his staff problems by employing his daughter as his secretary—and a very efficient one, too.

Experienced Independent

THE CROWN, Acton, which was closed for 18 weeks last summer owing to a "technical hitch," is now running merrily again under its owner of three years' standing, W. T. Read. Formerly he ran a hall in Sevenoaks; then took over the Rialto, Walworth Road. Just when he was getting it going as a popular resort, Hitler's minions came along and closed the house, so he went West—literally, and opened the Acton kinema three years ago.

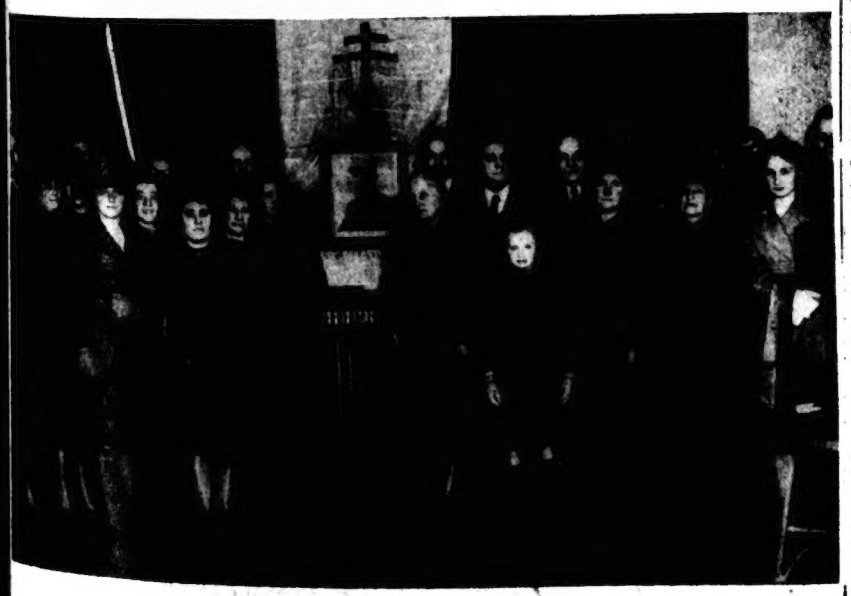
Mr. Read's practical experience is long, for he entered the business in 1914 under the late Sir Oswald Stoll at the London Coliseum, as assistant to the late Lloyd Langdon. His skill as a photographer was employed in the production of all the lantern slides he used there; in fact, he claims to have been the first man to produce coloured photographs in the film business. He also produced many stills, enlargements and advertising pictures. His were the giant enlargements which decorated the front of the Tivoli in the Strand, and at one time he was producing 40,000 photographs a month—a remarkable record. He entered the film Trade about 1926.

He is running the Crown as a family house, screening repertory of all types. He was the only Acton exhibitor to participate in War Weapons Week last year, and also ran an all-Russia week recently when he raised a useful sum for the assistance of our Allies. He is now planning another "Red" week, during which he hopes to send greetings of the people of Acton every night to the gallant defenders of Stalingrad.

The Mayor Attends

MANAGER KEMP, of the Forum, West Hartlepool, drew public attention to the film "In Which We Serve" by arranging a civic visit of the Mayor and Mayoress of West Hartlepool, Ald. Ernest and Mrs. Bloom. They were accompanied by civic officials and a guard of honour provided by the Hartlepool Sea Cadets. This was the first official visit to a local kinema since the Mayor took office in November, 1942.

A stage full of talent at the Embassy, Gillingham, with B.B.C. Talent Recorder on the stage



Lord Mayor and Mayoress of Bristol with party of the city's Free French who attended to see THE PIED PIPER (20th Fox)

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CENTRAL

RELEASE FOR MAR. 29, 1943

Compiled by A. W. OWEN

"EYES IN THE NIGHT" (M-G-M)

CERT. A. Length 7,178 ft. Reg. No. F.5810. Reviewed in KINE. November 5, 1942.

STARS.—Edward Arnold, Ann Harding.

ATMOSPHERE.—Unique, thrilling murder mystery melodrama, told with espionage background and clever canine interest.

ORGAN.—Incidental: "The Devil's Whisper," Montague Ewing (Bosworth), with adaptation from the piano solo copy.

NON-SYNC.—As organ, recorded on Bosworth B.C.1103 by the International Radio Orchestra.

"THE LAST COMMAND" (Pathé)

CERT. A. Length 5,846 ft. Reg. No. F.6086. Reviewed in KINE. January 28, 1943.

STARS.—Alan Baxter, Gertrude Michael.

ATMOSPHERE.—Romantic melodrama of Fifth Column activities in a lonely Pacific island.

ORGAN.—Tchaka, Suite No. 1, "Before the Battle," Montague Ring (Bosworth), with adaptation from the piano solo copy.

NON-SYNC.—As organ, recorded on Bosworth B.C.1113 by the London Concert Orchestra.

"ARABIAN NIGHTS" (G.F.D.)

CERT. A. Length 7,650 ft. Reg. No. F.5068. Reviewed in KINE. January 28, 1943.

STARS.—Jon Hall, Maria Montez, Sabu.

ATMOSPHERE.—Eastern fantasy, photographed in Technicolor, telling of romance and treachery in the early and opulent Orient.

ORGAN.—"Ballet Egyptien," No. 1, Luigini (Hawkes), with adaptation from the orchestral piano conductor copy.

NON-SYNC.—As organ, recorded on H.M.V. C.1254 by the New Light Symphony Orchestra.

"THAT OTHER WOMAN" (20th Century-Fox)

CERT. U. Length 6,850 ft. Reg. No. F.6072. Reviewed in KINE. January 21, 1943.

STARS.—Virginia Gilmore, James Ellison.

ATMOSPHERE.—Romantic comedy in which a good-looking secretary, with the aid of her astute grandmother, compels her young boss to fall in love with her.

ORGAN.—Waltz from "The Waltz Dream," Oscar Strauss (Chappell), with adaptation from the piano solo copy.

NON-SYNC.—As organ, recorded on H.M.V. B.8213 by Marek Weber's Orchestra.

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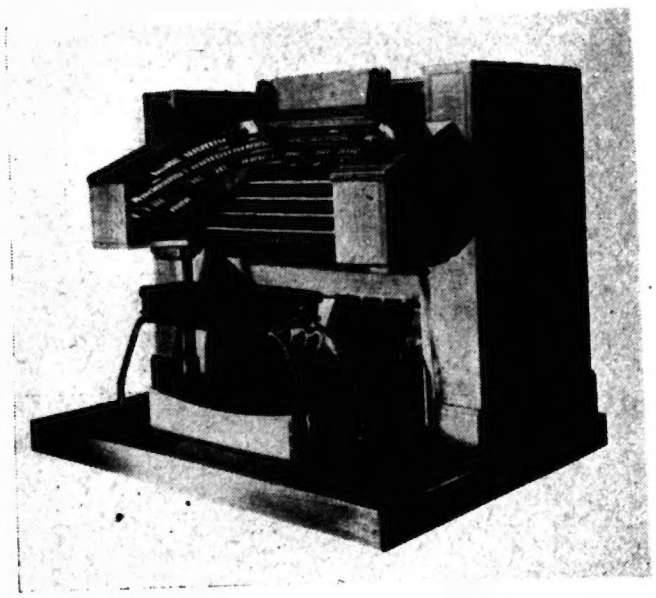

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News of Our Organists

CRADLEY HEATH GOES HIGHBROW AND LIKES IT

IT is always a pleasure to hear from provincial resident organists who carry on for long periods isolated from other organists and forced to rely entirely upon their own individual ideas for their ever-changing weekly recital.

This week I have to chronicle the musical life of Cradley Heath's principal kinema, the Majestic, where my old friend William Sykes, A.R.C.O., has just completed a solid ten years' engagement as manager-organist, and has been able gradually to create a real music-loving public at this theatre. It is interesting to also learn that he has formed a successful choral and orchestral society which gave a performance of Handel's "Messiah" on Sunday, February 21, in the kinema with an orchestra of 40 and a chorus of 220, with a resident conductor, W. T. Perks, and W. Sykes at the organ console. The kinema directors showed their interest by loaning the theatre free of cost with staff giving their services and the proceeds given to the Red Cross local charities.

This musical effort persistently sustained owes a great deal to the early training of this organist under Sir Edward Bairstow, Mus. Doc., at York Minster, and still going strong after twenty-three consecutive years at the kinema organ consoles, entertaining the public by his musicianship and showmanship qualifications without which such a record is impossible. A. W. O.

CECIL CHADWICK'S 300th BROADCAST

IT is over three years now since Cecil Chadwick joined the Granada Circuit, and is always full of enthusiasm for his work and has new ideas for entertaining the many musically-minded patrons he meets as he travels round the "guest" circuit theatres.

Chatting in his dressing-room we discussed that fine film "Nine Men," and he had featured an interlude which he called "The March Past of the Regiments," which seemed to me singularly appropriate to the story unfolded because it contained the regimental marches of the various Brigades of Guards, the Border Regiment, the Liverpool, Manchester, Stafford and West Kent Regiments, to which were added the R.A.F., King's Own Yorkshire Light Infantry, the Canadians, Australians, the Navy, A.R.P., and Civil Defence, the last two illustrated by Elgar's "Pomp and Circumstance No. 1." I have mentioned these in detail as they may be a help to some provincial organists when the film reaches them, and the music can be obtained from Boosey and Hawkes.

This organist was in "Sentimental Mood" in his recital, and the story his music told us was perfectly plain and cleverly constructed. Its theme was expressed in lover's language, for "When You Wish Upon a Star" at a "Small Hotel" where "Now It Can Be Told," "All the Things You Are to Me," "Sweetheart" for "Love Never Grows Old" the "Little Old Lady" thinks "Love's Old Sweet Song" the "Grandest Song of All." These melodious old and new numbers formed a pleasant change from the swing and jazz numbers, and although this type of interlude does not bring great applause it does please the great majority of kinema audiences. This is proved by the silent attention given during its performance which is, to my mind, an acid test of entertainment value.

Cecil Chadwick has been "on the air" for 10 years, given 100 broadcasts in one single year, and his next B.B.C. effort will bring his grand total to 300. He must be careful what he plays in this important broadcast or he might be getting one of the famous B.B.C. invitations to make a record for the new committee to criticise!

A. W. O.

THE RED CROSS FILM

Screened in a Realistic Musical Setting

EVERY kinema in the kingdom has been or will be showing the Red Cross appeal film with its fine picture of the "Tribute to Russia" episodes in the various cities. The results everywhere will, I am sure, be a wonderful surprise, for in two kinemas I visited on Thursday the first had averaged over £50 a day from the Sunday and at the second about two-thirds the size over £40 a day.

At the Gaumont, Holloway, an added appeal was staged which was as clever as it was effective and at the same time unique in character and only possible at this theatre. Following the Red Cross official film, without any announcement of Edward O'Henry's organ interlude, a slide was shown on the screen as the console lift came halfway into view. "20 Years Ago," "A True Story" then slide descriptions of an internment camp at a Black Forest prison in which explanations were given of the terrible conditions of the prisoners before Red Cross aid could be sent to aid them. How wounded died without medical attention and prisoners dug the graves of the victims. Then the advent of food and comforts sent in regularly from the Red Cross, which undoubtedly saved many lives, including that of the organist Edward O'Henry, whose story the slides had illustrated. He had been softly improvising and playing some old Irish tunes ending up with "The Dear Little Shamrock," as the personal slide appeared to a shower of applause, which, I hear at night time with a full house, is outstanding. The collection is taken immediately afterwards, and there is no doubt that the appeal is definitely strengthened by this personal contribution.

A. W. O.

FORTHCOMING TRADE SHOWS

LONDON and PROVINCIAL

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
LONDON.						
Thur., Mar. 4	10.30 a.m. & 2.30 p.m.	Century	China Girl	20th Century-Fox	Gene Tierney	—
.. .. 4	10.45 a.m.	Rialto	Storm in a Teacup	Anglo-American ...	Vivien Leigh	A
.. .. 5	2.30 p.m.	Plaza	Star Spangled Rhythm	Paramount ...	Bing Crosby	—
Fri., .. 8	10.30 a.m.	Century	Five Shorts	20th Century-Fox	———	—
Mon., .. 9	10.30 a.m.	G.F.D. Theatre ...	He's My Guy	G.F.D.	Dick Foran	—
Tues., .. 9	2.30 p.m.	G.-B. Theatre ...	When Johnny Comes Marching Home.	G.F.D.	Allan Jones	—
.. ..						
.. .. 10	2.30 p.m.	Cambridge ...	The Dummy Talks	Anglo-American ...	Jack Warner	—
Wed., .. 10	2.15 p.m.	Own Theatre ...	Happidrome	M-G-M	Harry Korris	—
.. .. 10	10.30 a.m.	G.F.D. Theatre ...	Hi Buddy	G.F.D.	Dick Foran	—
.. .. 10	2.30 p.m.	G.-B. Theatre ...	Money for Jam	G.F.D.	Abbott and Costello ...	—
.. ..						
BELFAST.						
Tues., Mar. 9	10.45 a.m.	Classic	Desert Victory	G.F.D.	———	—
BIRMINGHAM.						
Fri., Mar. 5	10.45 a.m.	Scala	Social Enemy No. 1	Anglo-American ...	Leon Ames	—
.. .. 5	10.30 a.m.	Forum	Immortal Sergeant	20th Century-Fox	Henry Fonda ...	A
.. .. 9	10.30 a.m.	Scala	Desert Victory	G.F.D.	———	—
Tues., ..						
Wed., .. 10	10.30 a.m.	Scala	Three Hearts for Julia	M-G-M	Ann Sothern ...	—
CARDIFF.						
Fri., Mar. 5	10.45 a.m.	Park Hall ...	Thunder Birds	20th Century-Fox	Gene Tierney ...	U
Tues., .. 9	10.45 a.m.	Empire	Desert Victory	G.F.D.	———	—
.. .. 9	10.45 a.m.	Capitol	Immortal Sergeant	20th Century-Fox	Henry Fonda ...	A
GLASGOW.						
Fri., Mar. 5	10.45 a.m.	Paramount ...	Social Enemy No. 1	Anglo-American ...	Leon Ames	—
Tues., .. 9	10.45 a.m.	Paramount ...	Desert Victory	G.F.D.	———	—
.. .. 9	11 a.m. & 2.30 p.m. ...	Own Theatre ...	Immortal Sergeant	20th Century-Fox	Henry Fonda ...	A
Thurs., .. 11	11 a.m.	Own Theatre ...	Over My Dead Body	20th Century-Fox	Milton Berle	—
LEEDS.						
Tues., Mar. 9	10.30 a.m.	Odeon	Desert Victory	G.F.D.	———	—
Thurs., .. 11	10.30 a.m.	Tower	Three Hearts for Julia	M-G-M	Ann Sothern	—
LIVERPOOL.						
Fri., Mar. 5	10.45 a.m.	Forum	Variety Jubilee	Butcher	Reginald Purdell ...	—
.. .. 5	10.45 a.m.	Paramount ...	Thunder Birds	20th Century-Fox	Gene Tierney ...	U
Tues., .. 9	10.45 a.m.	Trocadero ...	Desert Victory	G.F.D.	———	—
MANCHESTER.						
Fri., Mar. 5	10.45 a.m.	Odeon	Social Enemy No. 1	Anglo-American ...	Leon Ames	—
Tues., .. 9	10.45 a.m.	Odeon	Desert Victory	G.F.D.	———	—
.. .. 9	10.45 a.m.	Gaiety	Over My Dead Body	20th Century-Fox	Milton Berle	—
Wed., .. 10	10.45 a.m.	Gaiety	Time to Kill	20th Century-Fox	Lloyd Nolan	—
.. .. 10	10.45 a.m.	Market Street ...	Three Hearts for Julia	M-G-M	Ann Sothern	—
Thurs., .. 11	10.45 a.m.	Gaiety	Quiet, Please, Murder	20th Century-Fox	George Sanders ...	—
NEWCASTLE.						
Fri., Mar. 5	10.45 a.m.	Odeon	Variety Jubilee	Butcher	Reginald Purdell ...	—
Tues., .. 9	10.45 a.m.	Queen's Hall ...	Desert Victory	G.F.D.	———	—
Wed., .. 10	10.30 a.m.	Essoldo	Kentucky Minstrels	New Realm ...	Douglas Montgomery	—
.. .. 10	10.45 a.m.	Grainger	Three Hearts for Julia	M-G-M	Ann Sothern	—
NOTTINGHAM.						
Tues., Mar. 9	10.30 a.m.	Scala	Three Hearts for Julia	M-G-M	Ann Sothern	—
Wed., .. 10	10.45 a.m.	Ritz	Desert Victory	G.F.D.	———	—
SHEFFIELD.						
Fri., Mar. 5	10.45 a.m.	Hippodrome ...	Variety Jubilee	Butcher	Reginald Purdell ...	—
Wed., .. 10	10.45 a.m.	Cinema House ...	Desert Victory	G.F.D.	———	—
Thur., .. 11	10.30 a.m.	Union Street ...	Immortal Sergeant	20th Century-Fox	Henry Fonda ...	A

Stepney Steps Out

THERE are some kinemas where nothing ever seems to happen, and there are others where so much happens that it is difficult to find time or space to record it all properly. Of the latter, the Troxy, Commercial Road, Stepney, is a notable example, for manager Allen Fryer always seems to have plenty to report and to be stewing up a handful of plans for future action.

When I looked in there recently I found a Ministry of Food Demonstration Stand in the foyer, with a white-clad cook behind the counter busy demonstrating how to make war-time rations as palatable as peace-time luxuries and answering questions posed by anyone with a culinary problem. In between whiles she was dispensing small samples of her work, which Mr. Fryer duly announced round the entrance by loudspeakers stating that "Potato Pete invites you to come in and sample his product."

The week before showing the film, "My Sister Eileen," he worked a novel stunt which proved unusually successful. "Have you a sister named Eileen?" ran his slide invitation. "If so, bring her along to the paybox next Monday, and on production of her identity card she will be given a free seat." He expected very few entries, but tells me that he was astonished at the number who were able to take advantage of the offer. It proved a fine advert. for the film and cost practically nothing, for, as he remarked, most of the escorts paid for a more expensive seat than they would have done if having to pay for two in the usual way.

He has several schemes planning for the "Wings for Victory Week." One concerns the offer of prizes to local model aeroplane makers; another is a workers' talent competition in which the prizes total £10.

The Signal

GREAT success was achieved at the Regal Cinema, York, and capacity audiences packed the house to see Noel Coward's "In Which We Serve."

The campaign of exploitation was carried out by Manager A. J. Thomas and his assistant manager, J. R. Wiggins, who contacted local stores for impressive "tie-ups." Flags decorated the canopy outside the kinema and were so arranged in naval code to form the words "In Which We Serve."

On the first day of screening, Lieut. General Sir T. R. Eastwood, G.O.C. Northern Command, was prominent among the guests, and a guard of honour, composed of York Navy League Sea Cadets, welcomed him at the entrance. He took the salute and was later "piped out" after the performance.

Visits were also made by a Civic party, including the Lord and Lady Mayoress of York, the City Sheriff and his lady, the Chief Constable, the Town Clerk and the City Engineer.

A. J. Thomas is an ex-naval man, and therefore his unique knowledge and efforts earned him extra awards at the box-office.

Organist Austin Rayner provided an entertaining interlude of sea shanties, and three buglers heralded the opening of the film's evening screening with a fanfare.

The traditional naval ceremony of "lowering the colours" at sunset was observed at the kinema each evening and created great attention.

A Detail

MANY exhibitors make a practice of embellishing their foyers with clippings from the more sprightly pictorial publications for the amusement of their patrons, and usually their selection of material is excellent.

When in the Greenford Granada recently I spent a few moments, while waiting to see the manager, studying the assortment of spicy, satirical and broadly comic drawings on the theatre's "news" board in the vestibule, and was pleased to see that each one had been carefully mounted on a sheet of white paper cut to the right size to make an appropriate frame and bore a plainly typed caption at the foot. This made them easy to look at and clean and attractive in bulk.

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MANAGER required, West of England kinema; necessary to send fullest particulars, also stating if any experience as projectionist.—Reply by letter to Managing Director, Metropole de Luxe Cinema, Bristol.

WANTED, Operator-Manager for small hall, Castletown, I. of M.; B.T.H. sound; exempt military service.—Apply, stating age, experience, salary, to M.D., Plaza Cinema, Ramsey, I. of M. Required before end of April.

CHIEF Operator for small modern kinema in Surrey; equipment includes Mirrophonic sound and Westinghouse rectifier; permanent position; good salary to experienced projectionist.—Apply, H.J.M. Cinemas, Ltd., 1, Wren Avenue, N.W.2.

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CHIEF Operator required, London suburban kinema; salary £5 10s. to £6 per week.—Write, giving full particulars and references, V., Box 263, Kinematograph Weekly.

CHIEF Operator wanted for kinema in country district; easy distance from London; wages up to £7, according to ability. Also Second Operator required —T., Box 261, Kinematograph Weekly.

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KINEMA MANAGER, for health reasons, desires position as Checker and Supervisor; experience in both circuit and independent; bonded; exempt; short notice only required.—P., Box 257, Kinematograph Weekly.

EXPERIENCED Manager (41), bonded, exempt, relinquishing present appointment, would be interested in any proposition from exhibitors in Wales South-West England or Midlands; interview arranged.—C., Box 270, Kinematograph Weekly.

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CHIEF Projectionist (aged 42), over 20 years' experience in first-class theatres, desires position as Supervisor highest credentials.—U., Box 262, Kinematograph Weekly.

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